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KERRANG!

GUNS N' ROSES

WORLD EXCLUSIVE INTERVIEW W Axl Rose in Vince Neil death threat!

METAL GIG GUIDE

More than 200 entries this ish!

GREAT WHITE

Shark 'n' roll all nite long!

KISS' PAUL STANLEY

Is he or isn't he?
(GONNA PUT THE MAKE-UP BACK ON, THAT IS)

W AXL ROSE: pic Steve Granitz/Retna Pictures
PAUL STANLEY: pic Dave Willis

ICON

Right between the ears

POSTERS

Thunder
Slaughter
Damn Yankees
Yngwie Malmsteen

Stage Dolls ● Death ● Devastation ● Sam Kinison ● Atrophy
BulletBoys studio report ● Iron Maiden news update

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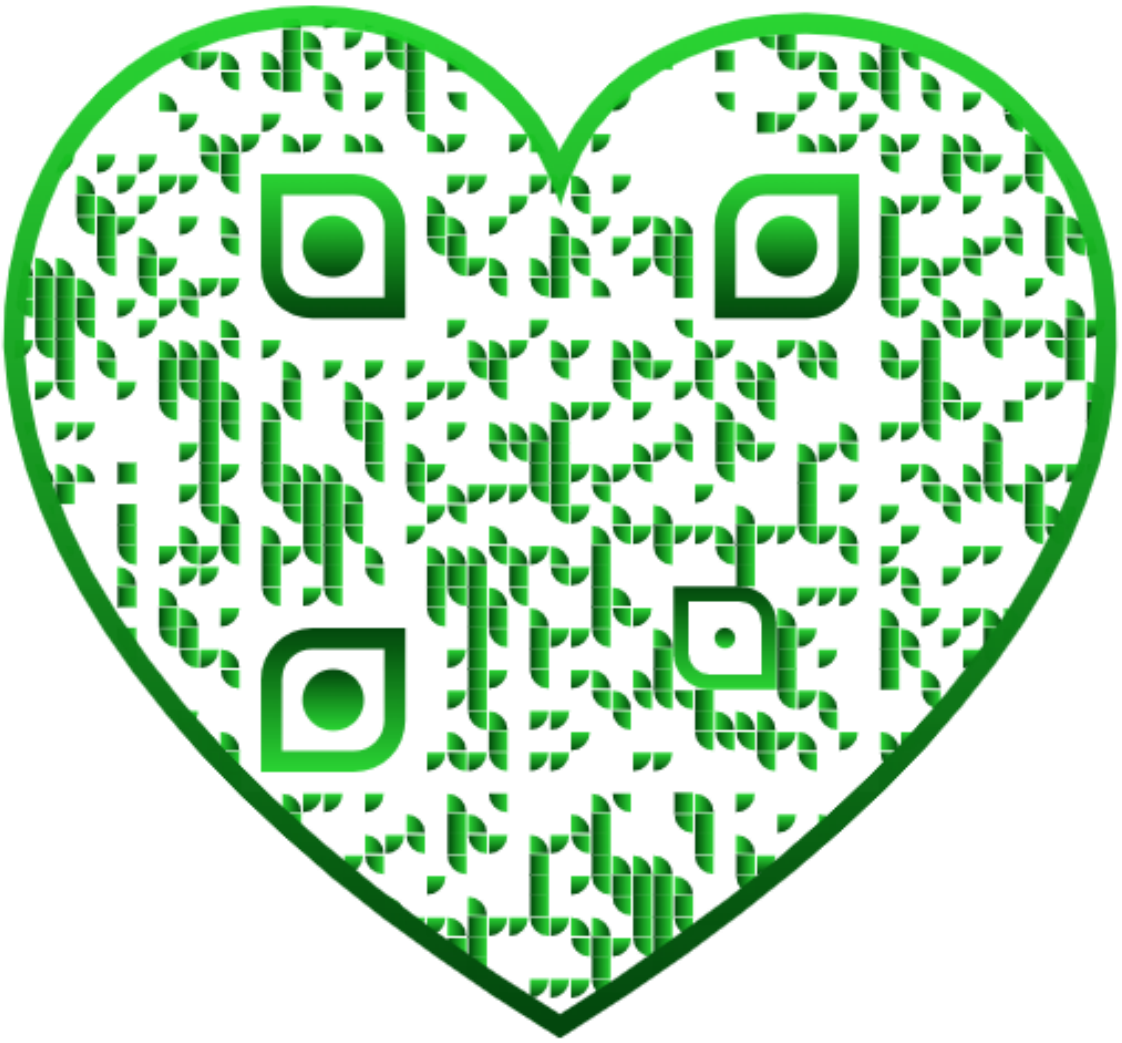

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EMI

KONTENTZ

KISS

Kiss are about to take to the Stateside road with their biggest stage show for 10 long years. But will this tour make it over to Europe? And will it mark a return to the days of snazzy costumes, platform boots and, most importantly, greasepaint? "Er... Europe maybe, make-up no," sez **Paul Stanley**. **Don Kaye** starts sobbing uncontrollably...
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METAL CHARTZ page 62

GREAT WHITE

Jack Russell and his lovable mates play a gig in Salt Lake City, Utah. **Dave Reynolds** just happens to be on hand to file a frontline report. And, er... yeah! That's about it, actually. Cor! It's all happenin', innit?
PAGE 50

ICON

The band that recently supported **King's X** on their UK dates get an interview in the hallowed pages of the mega-mighty *Kerrang!* The writer? **Brian Brandes Brinkerhoff**! The photographer? **Joe Gear-on**!! The person who subbed it? **Alison Joy**!!! The guy who laid it out? **Steve 'Squisher' Joule**!!!! The person who passed the page for press? Too early to say!!!!! The page number?
PAGE 52

OTHER STUFF

MAYHEM

I tell ya, it's very difficult writing a Kontentz page on Monday April 9, over a week before this ish of the *Big K!* hits da streets. Y'see, Easter schedules play havoc with our print schedules, dears. But you don't wanna know about my problems, you wanna know what's in Mayhem this week, don'tcha? Well, there's something about **Iron Maiden** and the **BulletBoys**. That do ya? *(No. Not Really – Entire* Kerrang! *Readership)* Well... tough! Turn over and find out for yourselves!
PAGE 4

REKORDZ

Mott, **Lizzy**, **Kinison** and **Rock-Aid Armenia** LPs reviewed this week. Plus: **Pretty Boy Floyd** – all the albums, CDs, 12 inch singles, cassettes, promo videos, demo tapes and bootlegs re-assessed! *(Not really – Ed.)*
PAGE 22

KILLERWATT

Two page special on the recent **Frankfurt Music Fair** by **Jerry Uwins**.
PAGE 42

METAL GIG GUIDE

This is the big one! For the first time ever, the gob-smackin' 'Guide breaks the magic 200 gig barrier! And with no **Roy Harper** or **Hawkwind** shows listed either! Like... HOO-BOY!
PAGE 44

KONCERTZ

Are you a fan of **Epidemic**? D'ya fancy reading a review of a gig featurin' **Death**, **Devastation** *and* **Epidemic**? Ya do? Then look no further than...
PAGE 54

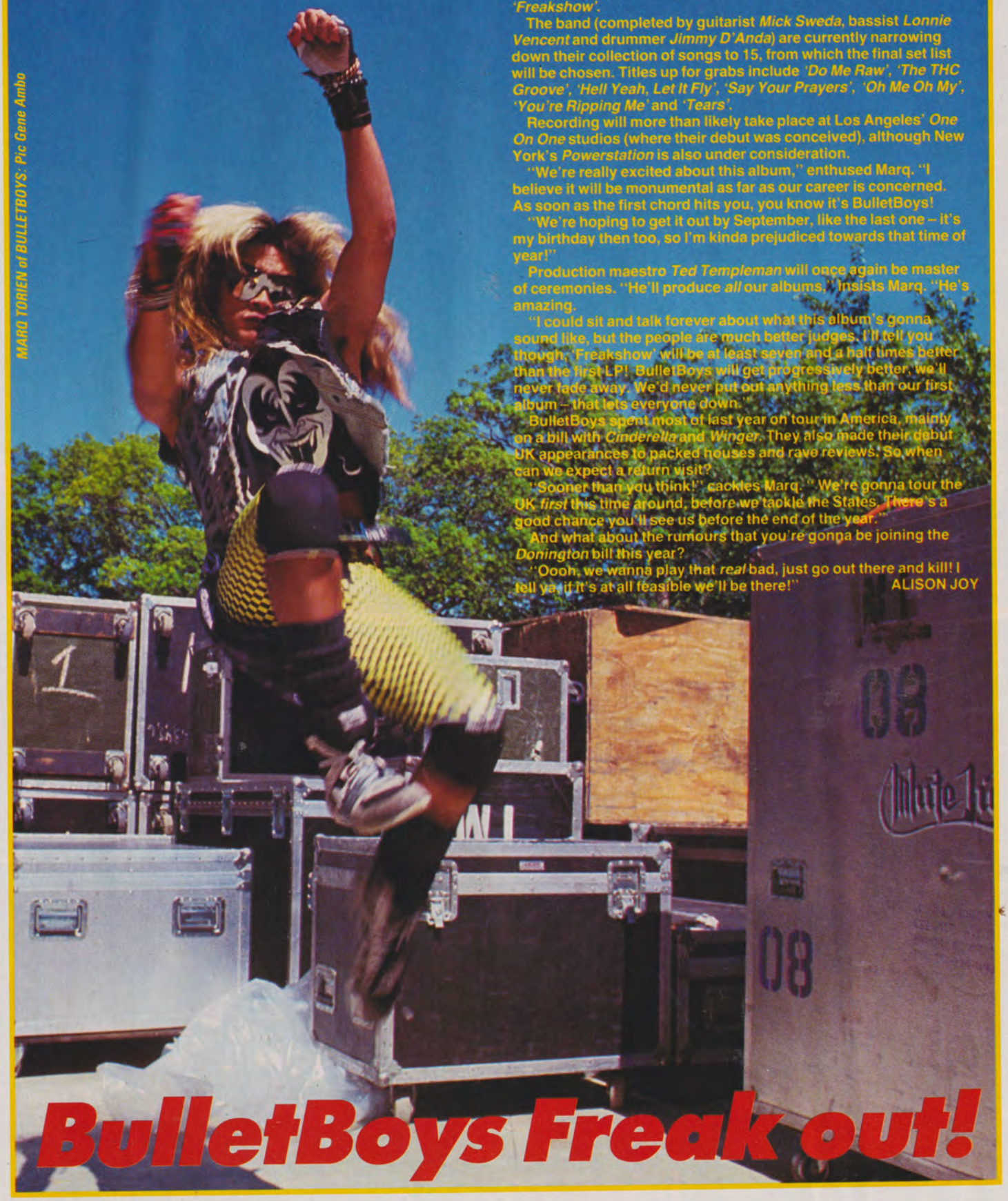
W AXL ROSE of GN'R

Pic Joe Giron

GUNS N' ROSES

Hot poop from the poundin' pen of **Mick Wall**! **GN'R** mainman, the quiet, shy and retiring **W Axl Rose**, spills the beans on, well, just about everything really. Not only that, but he wants to give **Vince Neil** of **Mötley Crüe** a bloody good ass-whippin'! Our crackin' interview begins on...
PAGE 26

MAYHEM



MARQ TORIEN of BULLETBOYS: Pic Gene Ambo

BulletBoys Freak out!

■ *BULLETBOYS* ARE back! Well, almost... The LA four-piece are about to record the follow-up to their Gold-certified, self-titled debut, released in September '88.

Vocalist *Marq Torien* spoke exclusively to Mayhem this week, revealing that the new opus will very probably be called *'Freakshow'*.

The band (completed by guitarist *Mick Sweda*, bassist *Lonnie Vencent* and drummer *Jimmy D'Anda*) are currently narrowing down their collection of songs to 15, from which the final set list will be chosen. Titles up for grabs include *'Do Me Raw'*, *'The THC Groove'*, *'Hell Yeah, Let It Fly'*, *'Say Your Prayers'*, *'Oh Me Oh My'*, *'You're Ripping Me'* and *'Tears'*.

Recording will more than likely take place at Los Angeles' *One On One* studios (where their debut was conceived), although New York's *Powerstation* is also under consideration.

"We're really excited about this album," enthused Marq. "I believe it will be monumental as far as our career is concerned. As soon as the first chord hits you, you know it's BulletBoys!

"We're hoping to get it out by September, like the last one – it's my birthday then too, so I'm kinda prejudiced towards that time of year!"

Production maestro *Ted Templeman* will once again be master of ceremonies. "He'll produce *all* our albums," insists Marq. "He's amazing.

"I could sit and talk forever about what this album's gonna sound like, but the people are much better judges. I'll tell you though, 'Freakshow' will be at least seven and a half times better than the first LP! BulletBoys will get progressively better, we'll never fade away. We'd never put out anything less than our first album – that lets everyone down."

BulletBoys spent most of last year on tour in America, mainly on a bill with *Cinderella* and *Winger*. They also made their debut UK appearances to packed houses and rave reviews. So when can we expect a return visit?

"Sooner than you think!" cackles Marq. "We're gonna tour the UK *first* this time around, before we tackle the States. There's a good chance you'll see us before the end of the year."

And what about the rumours that you're gonna be joining the *Donington* bill this year?

"Oooh, we wanna play that *real* bad, just go out there and kill! I tell ya if it's at all feasible we'll be there!"

ALISON JOY

War declared on Friday Rock Show

■ **RADIO ONE'S Friday Rock Show** has launched a new UK talent hunt under the monicker **The Rock War**.

UK bands are invited to submit tapes to the show, and three will be played each week. Listeners then vote for their favourite, which will go forward into a monthly final.

Monthly final winners will be invited to record a session for the rock show at the Beeb's newly renovated Maida Vale studio complex.

Commenting on the contest, Rock Show DJ **Tommy Vance** said: "The Rock War is designed to showcase UK talent and give them a chance to get their hands on some of the best technical equipment at Maida Vale."

Worcester-based Thrash quartet **Nemesis** are the latest monthly winners. Their session is due for broadcast on May 4.

Any bands wishing to enter should send demos to: **The Rock War, Friday Rock Show, BBC Radio One, London W1A 4WW**. Include a daytime telephone number.

■ UK SPEED Metallers **Xentrix** undertake a lengthy UK trek in May.

They play **Bristol Bierkeller** May 2 (with **Death**), **Manchester Fagins** 7, **Newcastle Riverside** 8, **Leeds Duchess** 9, **Sheffield Take Two** 11, **London Marquee** 13, **Derby Assembly Rooms** 15 (with Death), **Doncaster Jug** 19, **Edinburgh Venue** 20, **Cork Sir Henry's** 22, **Dublin McGonagles** 23, **Belfast Rosetta** 24.

Support on all dates except those in Ireland and at Bristol and Derby will be the **Beyond**.

Xentrix have just released their cover of **Ray Parker Jr**'s **'Ghostbusters'** as a single through Roadrunner.

■ **TREDEGAR**, THE Welsh rock band put together by former **Budgie** drummer **Ray Phillips**, have revamped their line-up and are set for a return to action.

Joining Phillips are guitarist **Dave Christie** and bassist **Jason Marsh**.

Tredegar play **Blaenavon Community Centre** April 21, **Cirencester Royal Agricultural College** 29, **Dunoon EM Club** May 3, **Ayr Pavilion** 4, **Aberdeen Moorings Bar** 5, **Peebles Cross Keys** 6, **Alloa Endrick Hotel** 9, **Glasgow Solid Rock** 10, **Workington Carnegie** 11, **Dumfries White Hart** 12, **Irvine Video Tech Amanda's** 13.

The band will tour England and Wales this Summer before heading for Germany.

Tredegar have struck a deal with the Riviera label, and will release an EP soon. A further EP and an album will follow later in the year.

Phillips will be handling lead vocals initially, but the band are seeking a suitable singer to take over. Interested parties can contact: **Dave Baker, 10 St Mary's Road, Tonbridge, Kent TN9 2LE**.

London gigs: good news, bad news...

■ NORTH LONDON venue the **Town And Country Club**, currently under threat of closure, has received a stay of execution. The planning application to redevelop the site has been withdrawn and the venue now appears secure till the end of 1990.

However, the reprieve may be only temporary as a new, smaller redevelopment plan – more acceptable to the local authority – is likely to be proposed soon.

Meantime another London venue has already bitten the dust.

The **Fulham Greyhound** has lost its music licence.

Hotly tipped Welsh rockers **Cougar** were the last band to appear there.

The **DOA** show scheduled for April 20 has been shifted to **London School Of Economics.** All tickets for the Greyhound show are still valid.

The **Bullet Lavolta/Beyond** show scheduled for April 27 has also been shifted to London School of Economics. Once again, all tickets are still valid.

Death Angel four-play

■ BAY AREA Thrashers **Death Angel** play four UK shows in June.

They play **Nottingham Rock City** June 5, **Bradford Queens Hall** 6, **Bristol Bierkeller** 7, **Hammersmith Odeon** 9.

Tickets for all shows are priced **£6**, except for Hammersmith where they're **£7.50**.

The band have just released a new album, **'Act III'**, through Geffen.

■ **RED HOT Chili Peppers** vocalist **Anthony Kiedis** has been convicted of indecent exposure and sexual battery following an incident after a show at **George Mason University** in Fairfax, Virginia.

The appropriately named Judge **Michael McWeeny** fined Kiedis an undisclosed sum of under $1000 after he was found guilty of touching a female student's face with his penis backstage after a Chilis show.

Kiedis, who denies the charges, is to appeal against his conviction of sexual battery.

■ **STAGE DOLLS** release a new single, **'Still In Love'**, through Polydor on April 17.

It's backed with **'Mystery'**, while the 12" version adds **'Soldier's Gun'**. An alternative seven inch version is backed with **'Left Foot Boogie'**.

Back to the Hills!

■ **BRITISH METAL kings *Iron Maiden* are now fully into the swing of recording a new studio album, the as yet untitled follow-up to the hugely successful *'Seventh Son Of A Seventh Son'*. The album is due through EMI in the latter half of 1990.**

Recording is under way at bassist *Steve Harris*' studio in Essex.

Commenting on the newly penned material, vocalist *Bruce Dickinson* told Mayhem: "There's some terrific stuff, really, really good! I'm really happy with it. We're doing a more barnstorming Maiden album than we have for six years!"

The band are enjoying a back to basics approach to recording.

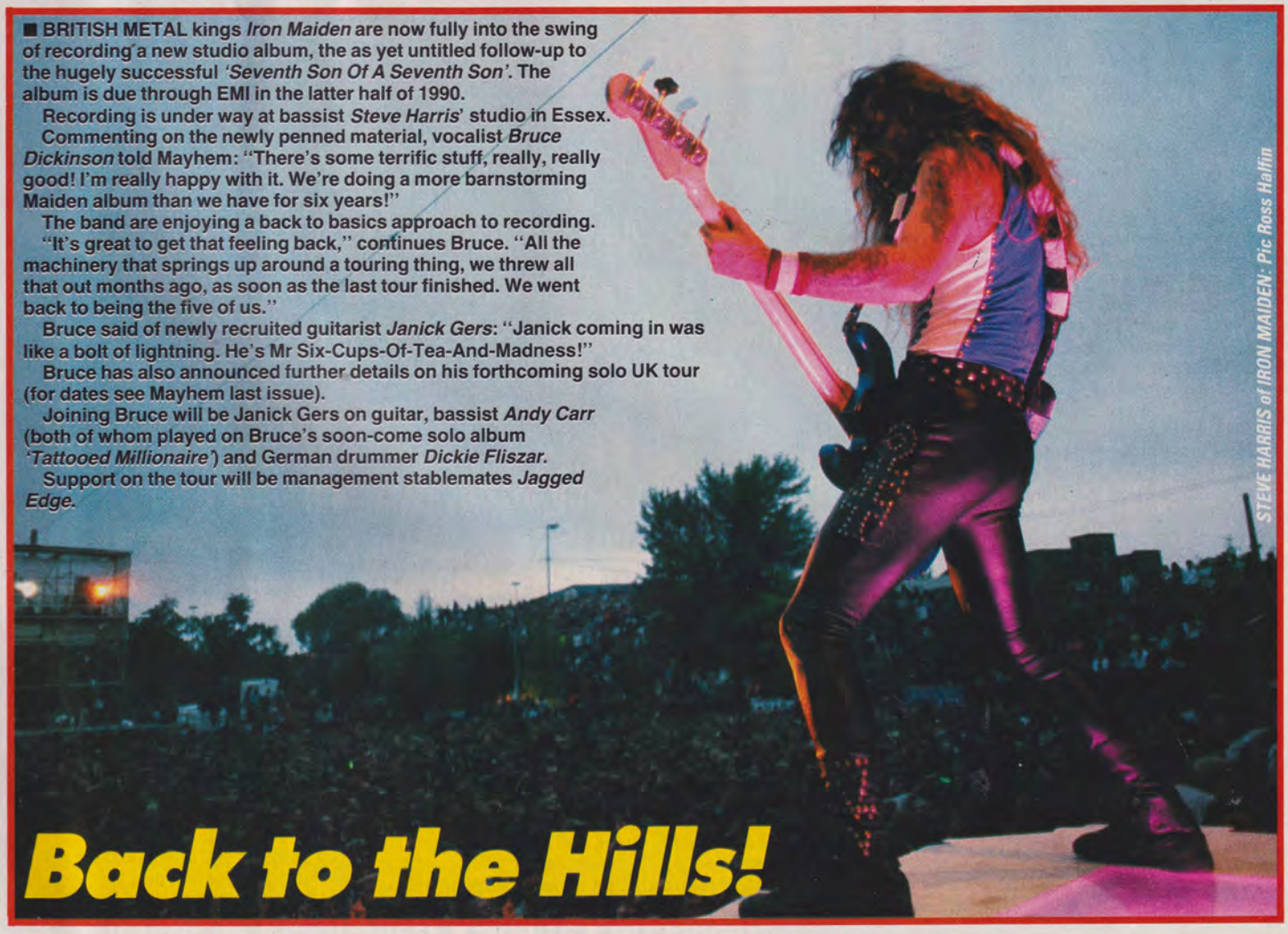
"It's great to get that feeling back," continues Bruce. "All the machinery that springs up around a touring thing, we threw all that out months ago, as soon as the last tour finished. We went back to being the five of us."

Bruce said of newly recruited guitarist *Janick Gers*: "Janick coming in was like a bolt of lightning. He's Mr Six-Cups-Of-Tea-And-Madness!"

Bruce has also announced further details on his forthcoming solo UK tour (for dates see Mayhem last issue).

Joining Bruce will be Janick Gers on guitar, bassist *Andy Carr* (both of whom played on Bruce's soon-come solo album *'Tattooed Millionaire'*) and German drummer *Dickie Fliszar*.

Support on the tour will be management stablemates *Jagged Edge*.



STEVE HARRIS of IRON MAIDEN: Pic Ross Halfin

■ SIR **MICHAEL Bolton** releases a new single, **'How Can We Be Lovers'**, through CBS. one of the rockier tracks from his smash hit **'Soul Provider'** album.

■ NOISE HAVE a seminal Thrash collection, **'Death Metal'**, now out for the first time in the UK.

It features two tracks apiece from **Helloween** (the first cuts ever released by the band), **Running Wild**, **Dark Avenger** and **Hellhammer**, who later mutated into **Celtic Frost**.

Noise have also secured the signatures of Swedish doomsters **Bathory**. The band will release a new album, **'Hammerheart'**, on April 21. It's reported to be *'steeped in Viking history and mystery'*. Business as usual, then...

■ PROG ROCK types **Pendragon** have released two albums previously unavailable on CD, in the tiny shiny format through the Toff label.

They are **'The Jewel'**, which will incorporate the extra tracks **'Fly High Fall Far'** and **'Victims Of Life'**, and **'9.15 Live'**, which adds **'Dark Summer's Day'** and **'Excalibur'** as bonus tunes.

■ **DUMPY'S RUSTY Nuts** have lined up a UK tour.

They play **Glasgow Technical College** April 26, **Workington Carnegie** 27, **Huddersfield Polytechnic** 28, **Leicester Polytechnic** May 2, **Barnstaple Queens Hall** 5, **Coventry Warwick University** 10, **Lichfield Arts Centre** 11, **Tonypandy Naval Club** 12, **Llanharan RFC** 13, **Brighton Polytechnic** 16, **Croydon Cartoon** 18, **Folkestone Heroes** 19, **Portsmouth Polytechnic** 24.

■ CULT ART rockers the **Enid**, led by the enigmatic **Robert John Godfrey**, have reformed for a UK tour.

They play **Sevenoaks Blythe Hotel** April 20, **Cambridge Sea Cadet Hall** 21, **Brighton Pavilion** 22, **Leicester Princess Charlotte** 24, **Dunstable Queensway Hall** 26, **Wolverhampton Civic** 27, **London Marquee** 28, **Hastings Crypt** May 3, **Plymouth Warehouse** 4, **Dudley JB's** 5, **Morecambe Gardens** 9, **Doncaster Jug** 10, **Scunthorpe Baths** 11, **Leeds Duchess** 12, **Derby Dial** 13, **Manchester Band On The Wall** 14 and 15, **Sheffield Take Two** 16, **Telford Lion Street Centre** 17, **Oxford Venue** 18, **Northampton Derngate** 19, **London Subterania** 22.

■ **ROMEO'S DAUGHTER**, the UK AOR quintet fronted by **Leigh Matty**, release a new single, **'Heaven In The Back Seat'**, through Jive on April 30.

Taken from the band's debut album and featured on the soundtrack to the forthcoming **'Nightmare On Elm Street 5'** movie, it's backed with the previously unavailable **'Don't Look Back'**. 12" and CD versions add another unreleased track, **'I Can See Tomorrow'**.

Alannah gets Planted!

■ **HAPPENING US songstress *Alannah Myles* will support *Robert Plant* on his forthcoming UK tour.**

Myles is currently enjoying Top Three UK chart success with her Stateside chart topper *'Black Velvet'*.

Her eponymous debut album has just emerged through Atlantic.

Onslaught onto O'Hora

■ **FURTHER TO our exclusive story last week, Mayhem can now bring you the first picture of UK Thrashers *Onslaught*'s new line-up!**

Pictured from left to right are drummer *Steve Grice*, new vocalist *Tony O'Hora*, bassist *Jim Hinder*, and guitarists *Rob Trotman* and *Nige Rockett*.

As reported last week, the band are due to begin work on a new album, tentatively titled *'When Reason Sleeps'*, next month.

■ RISING PHOENIX-based Thrash quartet **Sacred Reich** have lined up a one-off show at the **London Astoria** June 8.

The band will release a new studio album, **'The American Way'**, through Roadrunner on May 21, then plan a full UK tour in September.

■ DEATH-HEADS **Entombed** will release their debut album, **'The Left Hand Path'**, through Earache on May 21.

Recorded in their native Sweden, it features the likes of **'When Life Has Ceased'** and **'Drowned'**.

The band are currently planning a UK tour with **Carcass**.

Earache also release the second album from Hull's **Hellbastard** on May 21.

Produced by **Colin Richardson** (**Napalm Death** and Carcass), **'Natural Order'** and **'Justily Executed'** are among the tracks set for inclusion.

Earache are also lining up a release date for **'Ooh Crikey'**, the latest album from **Lawnmower Deth**, and a new album from **Nocturnus**, titled **'The Key'**.

■ CANADIAN BLUES rock star **Jeff Healey** and his band have completed work on their second album.

Due through Arista in late May/early June, it will feature the following tracks:

Side One: **'Full Circle'**, **'I Think I Love You Too Much'** (a track penned by **Dire Straits** star **Mark Knopfler**), **'Can't Get My Hands On You'**, **'How Long Can A Man Be Strong'**, **'Let It All Go'**, **'Hell To Pay'**.

Side Two: **'While My Guitar Gently Weeps'** (a cover of **George Harrison**'s classic that features an appearance by the ex-**Beatle** on slide guitar), **'Someone To Hold On To'**, **'How Much'**, **'Highway Of Dreams'**, **'Life Beyond The Sky'**.

■ FORMER **TWELFTH Night** vocalist **Geoff Mann** has lined up some shows.

His **A Geoff Mann Band** play **Preston Raiders** April 27, **Manchester UMIST** May 3, **London Marquee** 5 (supported by **Ark** and **Treasure Park**), **Bury Baptist** June 14, **Clitheroe Festival** 16.

The band release a new album, **'Loud Symbols'**, through Food For Thought in May.

The band features Mann on vocals and guitar, bassist **Paul Keeble**, keyboardist **John Maycraft** and drummer **Gary Mitchell**.

■ **RADIO MOSCOW**, the outfit put together by ex-**Diamond Head** guitarist **Brian Tatler**, have lined up some shows.

They play **Kidderminster Town Hall** May 5, **Norton Canes Stadium** 12, **Stourbridge Town Hall** 13, **London Marquee** 15.

Along with **Tatler**, the band features vocalist **Paul Bridgewater**, bassist **Aslo Mazzie** and drummer **Ritchie Battersby**.

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STEVE VAI • VAIN • VIO-LENCE • VIXEN • VOI VOD • WARRANT • W.A.S.P. • WHITE LION
LIFE AID ARMENIA • WHITESNAKE • WINGER • WOLFSBANE

. . . to be continued

The end of the Ice Age

■ SWEDISH FEMALE Thrashers *Ice Age* have officially split up.

After many months of confusion, the band seem to have finally fallen apart. The final demise seems to have stemmed from an incident outside a Gothenberg nightclub, late last year, in which drummer *Tina Stromberg* had her jaw broken. This resulted in Ice Age (pictured here with former Znowhite vocalist *Debbie Gunn*, who replaced *Sabrina Kihlstrand*, centre) cancelling an extensive UK tour scheduled for last December.

At that point, Italian-born guitarist *Isabella Fronzoni* announced she was returning to Italy and longtime bassist *Vicki Larsen* also quit the group.

In January, American *Tammi Chiavarini* was drafted in as a replacement for Vicki. More recently, New Jersey-born guitarist *Lisa Decovolo* joined Tina Stromberg, guitarist *Pia Nystrom* and Debbie Gunn.

As Tina told Mayhem last week, this is where the trouble really started: "We had really strong interest from CBS as well as licencing deals and a big publishing deal. Then someone came up with this crazy idea of relocating to New York and recording there.

"It got to the point where the others, who'd been living at my flat, decided to go to New York anyway. I just threw 'em out because I was so fed up with it.

"It's really crazy because we had plans for the album to be released in September and we had tours of Europe and the Persian Gulf (!) booked, along with seven open air festivals throughout the continent in July and August.

"I think Debbie, Lisa and Tammi plan on putting together a new band in New York," reckoned Tina.

Ice Age seemingly have at least three albums worth of material gathering dust, and some of it looks set to crop up in the form of a posthumous compilation album to be released later in the year.

There's no news as yet on Pia Nystrom's future plans.

As for Tina's own future she's looking for a new band, but only if the other musicians are men!

"I'm totally fed up with working with other women!" she says, with a laugh. "I'm looking for young male musicians, specifically a guitarist and a singer, with a view to putting together an outfit in the vein of *Queensrÿche* and *Megadeth*."

Interested parties can contact Tina c/o: *Mass Media Music, PO Box 48076, 40077 Gothenberg, Sweden.*

DAVE REYNOLDS

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5 – London, Hammersmith Odeon · 7 – Birmingham, NEC

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THE FOREVER PEOPLE

Kiss are back. No, sorry, hang on, waitaminnit... we better make that: KISS ARE BACK! Yessiree Metalheads, PAUL STANLEY and crew are about to return wiv a gigantic US stage show featurin' a talkin' Sphinx and a megalithic two-and-a-half hour set jam-packed full of every kinda kolossal klassik track you could possibly care to mention. Which is all fine and dandy, but what about the band's much-mooted return to make-up? DON KAYE gets the face-painted facts...

INTERVIEWING PAUL Stanley is always an intriguing proposition, if only because it brings back memories from my childhood – of myself and my friends, at the height of our Kissmania, sitting around wondering if we'd ever get a chance to meet these seemingly superhuman rock gods.

The best part is, having crossed paths with Kiss several times, it's nice to find the boys – especially Paul – refreshingly human.

He sits across from me, hair pulled back from the sharp, striking features.

We're in his office at Kiss headquarters in New York City, and behind the vast desk is an even vaster array of gold and platinum albums hanging on the walls. I mention having heard of this fabled display but never seeing it until now.

Paul shrugs. "It's just a place for me to sit down and make phone calls," he says nonchalantly.

We're here for a brief update on all things regarding Kiss, which or course includes the massive American tour that's launching on May 4, the new and eagerly anticipated stageshow, the breakout of the single 'Forever' on Top 40 radio – Kiss' first Top 40 hit in over 10 years – and the usual round-up of rumours, most concerning the band's mooted return to make-up.

Let's start with that tour...

WITH THE album 'Hot In The Shade' having been out since October, why did you put the tour off until now?

"Because to do a show the size that we're doing, and going back and doing really a massive stageshow like we originally did, to really do something like that, we

PAUL STANLEY: "We haven't done anything of this magnitude in at least 10 years. We just wanted to do a real classic Kiss show, take it over the top"

wouldn't commit to something like that until we though we were ready. We wouldn't do it until we thought it was warranted, to put our asses on the line until it made sense."

Coincidentally, the latest Kiss LP is currently enjoying a second wind saleswise in the States, after somewhat of a fast start and slow decline. Obviously the success of 'Forever' has helped, but I wonder if there were some worries beforehand that holding off on the tour might have done serious damage to the LP's momentum...

"No," says Paul bluntly. "We just wouldn't go out sooner. It's real simple. You don't do something unless it seems like the right move.

"To commit yourself to something like the production we're planning, when you don't know if it's the right move, just doesn't make sense. I'd rather stay at home, truthfully. You just don't take a risk like that."

What have you been doing during the last few months, following the release of 'HITS'?

"Hanging around," muses Stanley. "Going to clubs, playing, jumping onstage, playing with different people. We shot a coupla videos. Gene and I have been running around the country. That's about it."

NOW THAT things are finally fearing up for the tour, let's talk about this enormous spectacle the band have planned. Why was it the right time now to go back to that kind of stage concept?

"Well, the last time we went out, especially in Europe, we went out basically with nothing. And I think we probably played around 18 or 20 songs, but really didn't have a show, other than us up there. And I think we really wanted to, I guess, hone our chops and just play. The pendulum just swung all the way to the other side.

"Once we did that, we said OK, now let's really go back and really pull something out of the hat that's about as close in feel to the old shows as possible. We haven't done anything of this magnitude in at least 10 years. We just wanted to do a real classic Kiss show, take it over the top."

It's pretty well documented already that the stage design this time centres around a huge replica of the sphinx that adorns the cover of 'HITS', so why don't you map out a little more of what'll be happening onstage?

"I think at last count we're doing 25 songs... and it really covers all the bases, from the beginning up until now. We're doing stuff like 'C'mon And Love Me', 'God Of Thunder', 'I Stole Your Love', 'Black Diamond' and of course 'Love Gun', 'Detroit Rock City'... we're doing 'Rise To It', 'Forever', 'Heaven's On Fire' – we're really covering the whole spectrum.

"Then there's lasers and bombs, and this sphinx that talks, which was 40 feet tall the last I heard. The whole stage is pretty enormous."

Is it difficult to sit down and think of some way to top those legendary shows of the '70s?

KONTINUEZ OVER

Pic Repfoto

FOREVER

FROM PREVIOUZ PAGE

"We can't approach it to top something, because this is not 1975 or '76, it's not that show. We can't top it. We can try to do something along the same lines, and maybe we'll top it, but it's not a conscious effort to outdo an old show. It's apples and oranges. Is this effect better than that effect? Well, they're just two different effects."

TOUCHING BACK upon the set list, it seems certain that the song selection for this tour is bound to make any hardcore Kiss devotee drool. The last few tours mainly focussed on the last few albums. What led to the restructuring of the set?

"One of the things I think we all noticed in the last bunch of tours was that we were pretty much doing the same set," says Paul, "adding a few songs each time, taking out a few, but it was the same for the most part. We reached a point, having done as many albums as we've done, that there were certain songs we had to do, that the fans expected. But by doing that, we kind of limited our possibilities.

"So after talking to fans and hearing what they wanted us to play, we started drastically changing the set.

"Usually we start with, 'Well, we have to do this, this, this and this' and then we'll add to those. This time we just threw the whole set out the window and said, 'OK, what songs should we do?' and it turned into a totally different set.

"And then we realised that for the amount of songs we were talking about, we couldn't just play for an hour-and-a-half. So it just got longer and longer. Now it's almost two-and-a-half hours."

Once our interview was scheduled to finish, Paul was set to head over to join the rest of the band at rehearsal, which led me to wonder if it's still a gradual process to get the band into fighting shape, even when you've playing together for 10 years like Paul, bassist Gene Simmons and drummer Eric Carr, not to forget the five years already put in by lead axeman Bruce Kulick.

"Absolutely," insists Paul. "Especially when you're playing songs that you haven't played in 10 years. That's one of the things that happens when you have as many albums as us and have been around as long as us. You're gonna wind up at some point doing songs that you don't even remember playing. You have a vague recollection of how they go, and you have to re-learn them, but take a real heavy refresher course."

TWO SONGS which hopefully will figure in the new show are 'Deuce' and 'Strutter'. And as you may know by now, the original 1973 demos of those cuts have been made available as the B-side of the 'Forever' single in the UK (in the States, they appear on a radio-only promotional LP also featuring four cuts from 'HITS' and two tracks from the 'Killers' compilation that haven't been readily available in the US). Why were those rare pre-vinyl versions of the songs brought to light after 17 years?

"Actually, someone at the record company, a guy named John Mazzaco, it was his idea. John's a great buddy and a fan,

KONTINUEZ PAGE 14

STANLEY NIXES RETURN TO MAKE-UP!

NO KI[illegible] Kiss feature would be complete without dealing with the ever-present rumours concerning the band's return to make-up.

Certain well-placed sources have suggested that the new show will feature at least one segment in which Paul Stanley and Gene Simmons will don greasepaint and costumes.

Over to you, Paul...

"Between 'sources' and *Kerrang!*, I should guide my life by those two!" laughs Paul heartily.

"There's no truth in that all. If anybody wants to know firsthand what's going on, all they have to do is ask me, 'cause there's nothing like second-hand information. It's funny to hear, but no, there's nothing to it at all."

The recent 'Rise To It' video, in which the twosome do appear briefly in full garb as part of a flashback, was made with the idea of putting that era of 'Kisstory' in perspective to the rest of the band's career. Do you think the plan may have backfired a little and the video actually fuelled talk of reunions and the return of make-up?

"The truth is, everything fuels the fire," sighs Paul. "If I'm in the same city as Ace (Frehley, former Kiss guitarist) or Peter (Criss, ex-Kiss drummer), or if you run into them in a club, all of a sudden the fires get fanned. It's fine, but anything you do... It's bizarre, but then again it's interesting.

"Sure, the video may have made people talk. But I don't think we live our lives according to what people say. We're just doing our thing."

PAUL STANLEY in bygone greasepainted guise: "It's bizarre, but then again it's interesting," quoth he on rumours of a return to make-up. So now you know.

"There's lasers and bombs and this Sphinx which talks, which was 40 feet tall the last I heard. The whole stage is pretty enormous..." – PAUL STANLEY

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FOREVER

FROM PAGE 12

and it was all his idea. We said yeah, it sounds interesting. It's just something that's a point of interest to some of our fans.

"It's funny cos there's actually a live tape around of Kiss playing at the Daisy in Amityville, Long Island from that time. It's one of our earliest shows, and they were the only club that would hire us at the time. It's a great tape, and the funniest thing is that the stuff doesn't sound much different from today!"

He laughs. "Things haven't changed that much! It's really a cool tape, maybe I'll be able to get a copy one day!"

What do you remember about recording those demos? It's well-known that you cut five songs that day with Eddie Kramer, what else do you recall?

"I remember the room we did it in. It was a small room, Studio B at Electric Ladyland. It was just an exciting time. When you got the goods, you know it, and we knew that what we were doing was really cool. We were owed money by someone at the studio and they couldn't pay us, so we said give us studio time instead and get us Eddie Kramer, and that's what they did."

WHEN IT comes to 'Hot In The Shade', what's your perspective on it in the greater picture of the Kiss catalogue?

"I think it's a great album," he says without hesitation. "It's always funny how some people expect your opinion to change if it doesn't sell as well as they may have thought it would or you may have hoped, which really has nothing to do with how good I think something is anyway. In the worst case scenario, we'll sell a million albums." A pause. "I'll take it!

"It's kind of funny when some people who originally called it a brilliant album, when they see it not doing what they thought it would, suddenly decide that it's a mediocre album. What do you base your opinion on? What you think, or what other people think? Obviously, some people's opinions are swayed by what other people think. Mine isn't.

"I don't know why it had a sort of slow start. And I don't know what's ultimately going to happen. But I'm not somebody who wants to analyse anything. I make music. I play guitar and love what I do, and to pick apart what people like or don't like, or why something sells more than something else, I can't say."

It must feel nice to be back in the US Top 40 again with 'Forever'...

"It's great, but I never would've expected it. I don't expect those kind of things, or take them for granted. But it's cool to turn on the radio and hear your song, especially when you remember writing it, even if it was on your couch with a guitar."

Before we wrap up, the question of a UK or European tour arises.

"We'd love to get over, but as of now, we don't know. This tour takes us at least through September in America, so I can't say. I haven't seen the stage fully built, but I know what it's gonna look like, and it would nice to take it into the arenas of the UK and Europe. We've put a lot of work into the thing, and we'd really like to bring it all over!"

POUTIN' PAUL and friend: "We'd love to take the new show over to Europe but, as of now, we don't know..."

Pic Greg Allen

SINGLEZ

NEW CROSS: 'The Slog' (New Cross Skyline)

New Cross, whoever that or they may be, have segued together the greatest bits of Led Zeppelin, remixed it a little and thrown the whole greasy mess into a couple of minutes – and it's brilliant. Yes, I was surprised too. Even Krusher, as he came out of his alcoholic stupor, nodded that he liked it. We are officially shocked.

JIMI HENDRIX: 'Crosstown Traffic' (Polydor)

The power of denim. Now that Levi's sales have increased by 800 per cent, seriously, due to their insistent coupling of rock classics with hot chicks in or out of their jeans, Wrangler have decided to follow suit, sort of. Jimi gets the treatment and, consequently, the re-release. Also, very conveniently, this happens to be the title of Charles Shaar Murray's latest biography on the great man.

Anyway, this (with the help of the A Major Advertising Scheme) will race up the charts and the radio programmers will shit blood. God bless you, Jimi, you're missed.

MICHAEL BOLTON: 'How Can We Be Lovers' (CBS)

Oh, God's just floated in. Baron Bolton (yes, we are running out of things to call him) has officially been in the US singles charts! Actually, when I heard that news I had to phone Derek Oliver in his new base of NYC and tell him. He blew up all over Manhattan.

So? So this even better 'How Am I supposed To Live Without You?'. It is bound to have a whizzo video and will be number one. Then he'll have to tour, he promised me. Come on, sort it out, this is wondrous.

XENTRIX: 'Ghost Busters' (Roadracer)

I still have my official Ghost Busters T-shirt, Sam my cat sleeps on it. Heady days, Roadracer even sent me a container of Ecto-Plazm to go with this. Krusher ate it.

Anyway, I know you like this bit; the critical appraisal. This is a very Metal version of the Ray Parker Jnr gem. Punchy, rattling and still easily able to conjure up visions of Bill Murray stating, "OK, she's a dog..." As my guest reviewers are often heard to say, "It's alright, but I wouldn't buy it". But then I don't have to...

THE ATOM SEED: 'I Don't Want To Talk About It EP' (Heavy Metal)

That old Rod Stewart, he gets everywhere... I know it's a bad joke, they're the only ones I've got. The Seeds, as, uh, we like to call them in the biz, are causing the proverbial storm in our backyard due to their mad and lively antics. That's what I was told. I could write press releases easily.

Unfortunately, this EP, a sort of dirty 'Peppers, gritty Faith No More, jolly Zodiac Mindwarp, has been cleaned out. The basic musical spleen, otherwise known as the bass guitar, is gone. Where's Poirot? He'll sort it out.

The Atom Seed *are* exciting, but this EP won't go very far to explaining why.

Reviewed by Phil Wilding

ROBERT PLANT: 'Hurting Kind' (Es Paranza/EastWest)

He's back, he's bad and, according to El Rose, he's big in the trousers. Oo-er! Maybe. Percy is back in from the cultural wasteland with his love in his hand and he's none the worse for the experience.

'Hurting Kind' is the coolest ice cream slice from the crazy multi-coloured bubble of 'Manic Nirvana'. All swagger, tune and rushes to the head. We bloody love you, Percy, buy us a drink.

STREAM: 'Outside World Within EP' (Byron)

Canadian, I think, and dross of the lowest order. The singer sounds like Vince Neil; that sort of horrid nasal whine without a trace of melody. The music? God, what is that? Feeble, doom-laden toss, bile spewing from the mouth of oblivion. Something like that, write in and you can have my copy.

SHY: 'Broken Heart' (MCA)

Shy still fail to move me in the slightest. Average melodic dot-to-dot rock shunting from pillar to post. It's just so Goddamn average...

THE AMERICAN RUSE: 'The American Ruse EP' (Sympathy)

Over to our man with the spot, Krusher Joule: "If we wanted this bloody stuff, we could go bloody back and bloody listen to the bloody Ramones. It's 19 bloody 90, mate". Thank you, and who the bloody hell are you calling 'mate', mate?

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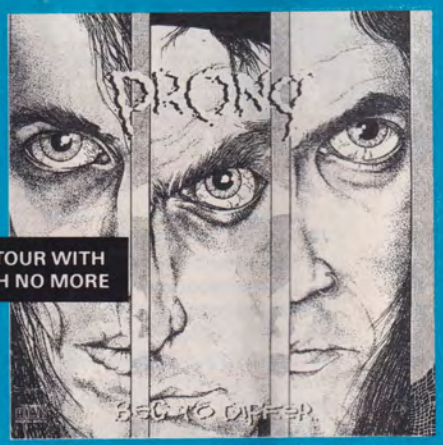

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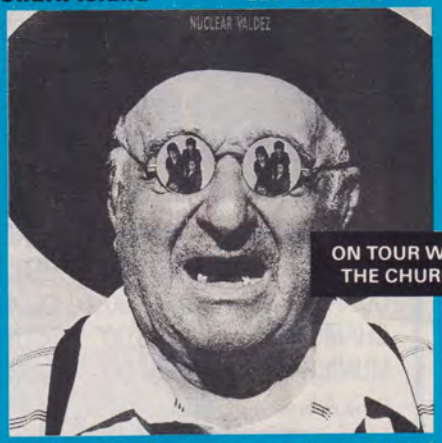

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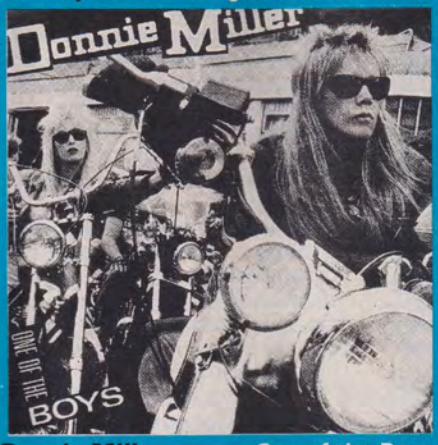

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CBS

Epic

ANY KWESTIONS?

KOMPLETE HEEP

■ **KEITH NAPIER** of North Shields has written in asking for a **Uriah Heep** discography. No easy thing, what with all their line-up changes, but I shall endeavour to set it all out. One thing to bear in mind is that everything was on Bronze up to '85. So, because of Bronze's licensing, things originally came out via Vertigo, then had lots of different matrix numbers as Bronze switched its imprint from Island to Polygram to EMI making originals hard to find. Some of them have been re-issued by Castle since it bought Bronze, but not all.

So we start with the nucleus of **Ken Hensley** (keyboards, guitars, vocals), **Mick Box** (guitars) and **David Byron** (vocals) getting together in '70. It's rumoured they appeared on an LP by **Head Machine** called **'Orgasm'** on Major Minor in that year – bootleg copies are widely available at the moment.

Anyway, they signed to Bronze, and cut **'Very 'Eavy, Very 'Umble'** in '70. Originally on Vertigo, it's now available from Castle. The bassist was **Paul Newton**, and two drummers (**Alex Napier** and **Nigel Ollson**) appeared. In '71 they cut **'Salisbury'**, originally on Vertigo, now out via Castle. The drummer was now **Keith Baker**.

Everything was now on the Bronze imprint. In the same year they cut **'Look At Yourself'**, also available on Castle (and also coupled with the first LP in the cheapo That's Original double set range). New bassist was **Ian Clarke**.

URIAH HEEP: the band that just won't go away!

1972 was the year they broke big with **'Demons And Wizards'** and **'The Magician's Birthday'**. Both are available on Castle, and introduced the new rhythm section of **Lee Kerslake** on drums (formerly of **Toe Fat** and the **Gods** with Hensley), and **Gary Thain** (ex-**Keef Hartley**) on bass. This line-up stayed secure for '73's pair: **'Live'**, and **'Sweet Freedom'**. In '74 they cut **'Wonderworld'**.

1975 saw them replace Thain with **King Crimson** and **Family** man **John Wetton** for **'Return To Fantasy'**, and there was also a **'Best Of'**. In '76 they cut **'High And Mighty'**.

In '77, both Byron and Wetton were out, replaced by **John Lawton** (ex-**Lucifers Friend**) and **Trevor Bolder** (ex-**Spiders From Mars**) respectively. This line-up cut **'Firefly'**, **'Innocent Victim'**, and '78's **'Fallen Angel'**.

There was then a two year gap before 1980's tenth anniversary LP **'Conquest'**, which saw new singer **John Sloman** (ex-**Lone Star**), and drummer **Chris Slade** (ex-**Manfred Manns Earthband**). There was another two year gap (which shows what a disaster the tenth anniversary was) before Box stormed back with a reformed Heep (yep, they actually broke up for a while) for **'Abominog'** – this one is now available via Castle, too. The new line-up was Lee Kerslake and **Bob Daisley** (fresh from **Ozzy**), with **Pete Goalby** (ex **Trapeze**) on vocals, and **John Sinclair** (ex-**Lion**) on keys. This line-up also cut '83's **'Head First'**.

There was no Heep sighting for another two years until they resurfaced on Portrait for **'Equator'**, with Trevor Bolder back for Daisley.

Now it really gets confusing, as Castle buy up Bronze, and Heep still soldier on.

Raw Power put out **'Anthology'** in '86, and also **'Live In Europe '79'** in '87. Meanwhile, Heep were still touring with a new line-up, and cut **'Live In Moscow'** in '88 for new label Legacy, with the line-up of Kerslake, Bolder, Box and ex-**Grand Prix** men **Bernie Shaw** on vocals and **Phil Lanzon** on keys.

Back at Castle, they unearthed **'Live At Shepperton '74'** in '88, and **'The Collection'** in '89.

Meanwhile, back at Heep house they were hard at work on a new studio LP with their most stable line-up for years, and came out with '89's **'The Raging Silence'** for Legacy – ironically, in the midst of all the re-issues, their best LP since the days of Byron and Hensley!

So that's how it stands as I write – and don't forget **'The Best Of Ken Hensley'** on Sequel – great stuff!

SOLO SYKES

■ THANK YOU all the good people who've written in regarding **John Sykes** and his solo single. Apparently, it was released on MCA (presumably because he was still signed to them via the **Tygers Of Pan Tang**), and was in fact produced by **Chris Tsangarides** (not **Phil Lynott** as I read elsewhere!), and apparently it might have well as been a **Thin Lizzy** release, as they all played on it.

So thanks go to **Ian Ellis**, **Geoff Noddings**, **Tom Noble**, **James Lynch**, **Maria Kneller**, and **Paul Quinton**. By the way, I forgot (as they all reminded me) that Sykesy also appeared on the Tygers Of Pan Tang's **'Crazy Nights'**.

One thing of interest that Ian told me was that Sykes recorded an EP with a band called **Streetfighter** back in 1980. It came up out on their own Streetfighter label, and consisted of the following: **'Crazy Dream'**, **'Living On The Red**

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JOHN SYKES: with Phil Lynott in Lizzy days

Line', **'City Girls'**, and **'Streetfighter'**. The band also included wonder bassist **Merv Goldsworthy**, and drummer **Gary Taylor** (later of **Tank**).

CELTIC CORRECTIONS

■ **TOM WARRIOR** has sent me a nice long telex giving me a correct **Celtic Frost** discography. Apparently the **'Into The Crypt Of Rays'** 12" I mentioned doesn't actually exist – even though it's listed in two separate publications! (This is the problem when writing these columns you have to use old publications as a point of reference which isn't always accurate – sorry!)

So, we should add to ish 280's listing the following: **'Emperors Return'**, a 1985 EP that was basically their first demos with **Reed St Mark**, and also **'I Won't Dance'**, a 12" from '87 that has some unreleased material on it. And the new LP will be **'Vanity/Nemesis'**.

Other points are that **'Morbid Tales'**, **'Emperors Return'**, and **'Tragic Serenades'** were released on pic disc, and there was a limited edition 12" called **'The Collectors Celtic Frost'**, in '87, that had a cover version of **Dean Martin**'s **'In The Chapel In The Moonlight'** on it! Wacky, eh?

NAZ-ZAL RANKIN

■ I'VE HAD a letter from **Billy Rankin** the guitarist (whatever happened to the drummer, eh?), correcting me on some points. He tells me he was only 17 when he joined the **Zal** band! So he would have been about nine when the other Billy made his vinyl debut!

Anyway, our Billy made three albums with **Nazareth**: **'S'Naz'** in '81, **'2XS'** in '82, and **'Sound Elixir'** in '83. He toured the world and made the live video that was recorded in '82. In '84, he signed to A&M as a solo in the US, and cut the **'Growin' Up Too Fast'** album.

After this he left Nazareth and toured with his own band before cutting a second solo outing at the end of '84: **'Crankin'**.

After getting the royalties from covers by the likes of **Meatloaf**, he ran into business problems with an un-named (for legal reasons) dirty dealer, which put the poor guy out of action for years! He returned to Glasgow, and for the last three years he's been playing a solo show six nights a week as a one man rock band, and "making more dosh than when I had records in the charts".

But now he's free to record again, and has formed **Hope And Glory** with **Alex Carmichael** and **Colin Murrow** from **La Paz**. And he sent me a four track tape of what they've been up to.

And I must say, it's better than his solo stuff, if a development from that. Very much AOR rock, he's got some killer tunes and great arrangements with lightning guitar runs, and real bollocks. Nowadays, he makes **Bryan Adams** sound like the milksop he is. If there's any justice, Billy Rankin won't be just a mix-up in a reference book for long!

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

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EMI

AMERIKA KALLING

Pic Lynn McAfee/LFI

WINGER: young at heart!

■ **WINGER** HAVE completed work on their new record entitled **'In The Heart Of The Young'** and it's quite a scorcher! Anybody that was expecting the band to play it safe and record material in the **'Seventeen'** vein will be very surprised. The 11 tracks are very heavy at times, very progressive and very musical. There's even a rap bit from **Kip** that is a blast of fun. Look for the title-track, **'Miles Away'**, **'Saint And Sinner'**, **'Under One Condition'**, **'In The Day We'll Never See'**, and other tracks to create a real identity for the band this time.

■ **TOMMY LEE** is the latest to feel the heat in a crackdown on rock 'n' roll antics. The **Mötley Crüe** drummer was arrested and posted bail in **Augusta, Georgia** on charges of 'lewdness and obscenity' following his usual mooning at the audience after his drum solo. Lee was supposedly warned prior to the show that such behaviour would result in an arrest, but decided to go on with the show anyway!

■ **STYX** HAVE reformed! Although guitarist **Tommy Shaw** is not part of the band as he's committed to **Damn Yankees**, **Dennis DeYoung**, **James Young**, and the **Panozzo** brothers are currently recording in their native **Chicago** area. No other word on label, release, etc, but if anybody really cares, I'll let you know.

■ **LOU GRAMM** is indeed undertaking a solo tour here. He'll finish just in time to do the vocals on the new **Foreigner** record that's about to begin tracking.

■ **DAMN YANKEES** are set to replace **Skid Row** and hook up with **Aerosmith** for the third leg of their US tour, this Summer.

■ WHAT DO **Skid Row** and **Mr Big** have in common other than Atlantic Records as a home? If you guessed that both acts are using monikers that were used by other bands that once released records, then you're right! Along the same lines, get ready for **Wild Horses**! No, **Robbo**, **Bain**, **Carter** & Co aren't reforming, but former **Kingdom Come** drummer **James Kottak**'s new band is using the name. Signed to Atlantic Records (!), the *new* Wild Horses comprises Kottak, vocalist **Johnny Edwards**, bassist **Kevin Downs**, and guitarist **Tony Bowles**. **Keith Olsen** is producing for a late Summer release.

■ **LENNY WOLF**, whose name has been linked with as many people as I have albums, is now working with ex-**Aerosmith** and **Billy Squier** guitarist **Jimmy Crespo**.

■ BOTH **APRIL Wine** and **Toronto** have reformed with most of their original members. Both acts have new Canadian recording deals and will begin recording shortly after their current Canuck tours end...

■ MEANWHILE, LONGTIME Canadian favourites **Helix** have secured a new US deal with Grudge/RCA to release their new album entitled **'Good To The Last Drop'**.

News of the hottest happenings Stateside from our LA-based newshound Brian Brandes Brinkerhoff

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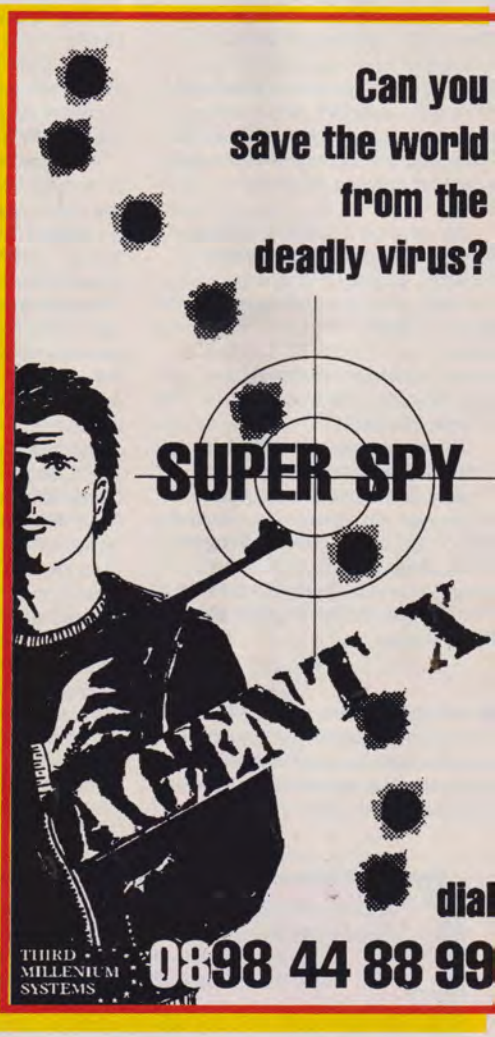

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26	**POOLE**	ART CENTRE
28	**BELFAST**	KINGS HALL
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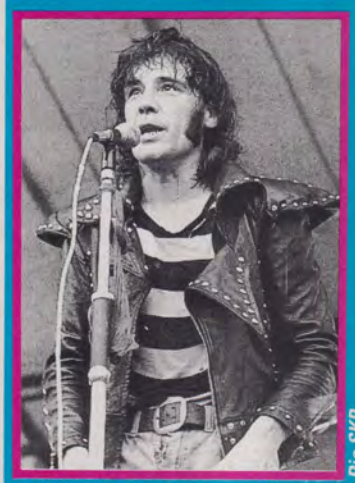
WEEK IN METAL

Archive anarchy by Andy Boot



Pic SKR

ALEX HARVEY: yes to Yes

1970
Jethro Tull release **'Benefit'**. Self-titled LPs from **Grand Funk Railroad** and **Toe Fat** (with **Ken Hensley** and **Lee Kerslake**).

1971
Mountain add more tour dates. **Humble Pie 'Rock On'**, whilst **Rory Gallagher** puts out his self-titled debut solo LP, competing with fellow ex-**Taste** men **Richard McCracken** and **John Wilson**, whose new band **Stud** also release a self-titled album.

1972
Kingdom Come tour to promote their eponymous album. **Jon Lord** gets solo with his **'Gemini Suite'** album, and **T Rex** release their **'Metal Guru'** 45.

1973
Uriah Heep cancel dates on their US tour as **Ken Hensley** comes down with hepatitis.

1974
The **Who** are confirmed to play Charlton Athletic (knowing Charlton, they'd lose!), with a supporting bill that reads: **Humble Pie**, **Lou Reed**, **Bad Company**, **Lindisfarne** and **Dave Mason**! **Black Sabbath** hit the road with **Black Oak Arkansas** in support, and **Deep Purple** tour with **Elf** (aka the first **Rainbow** line-up, eh, **Ritchie**?).

1975
Led Zeppelin add more dates to their Earls Court stint. **Alex Harvey** joins the **Yes** bill at Stoke and QPR (sounds like a cup-tie). **Lynyrd Skynyrd** are **'Nuthin' Fancy'**.

1976
Kiss UK tour is a sell-out...

KELLY JOHNSON: goodbye to death threats and Girlschool

Pic Robert Ellis

BRIAN JOHNSON: joins the AC/DC set

Grand Funk are **'Born To Die'**, while **Budgie** state that **'If I Were Britannia, I'd Waive The Rules'**.

1977
Les Binks joins **Judas Priest** on drums as they release **'Sin After Sin'**. **Foreigner** start to get famous as their debut LP emerges – not bad for geezers from strictly cult bands like **Spooky Tooth**, **If** and **King Crimson**, eh?

1978
Two members of **Blue Öyster Cult**'s road crew are killed in a road smash in Atlanta. **Gene Simmons** arrives in the UK as **'Alive II'** hits the racks. **Rainbow** release **'Long Live Rock 'N' Roll'**, and **Starz** want **'Attention, Shoppers!'**.

1979
Roger Glover joins **Rainbow**. The **Scorpions** tour to promote **'Lovedrive'**, and **Thin Lizzy** release **'Black Rose'**.

1980
Brian Johnson becomes the new vocalist with **AC/DC**.

1981
Bob Hite, founder member of boogie men **Canned Heat**, dies o a heart attack at the age of 38, shortly after coming off stage. **Blu Öyster Cult** join the Donington b and **Vardis** release **'The World's Insane'**.

1982
Girlschool receive death threats from Hell's Angels while on tour in

BOB HITE: died in '81

Pic Alan Johnson

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the US. Their crime? Their T-shirt logo bears a resemblance to the Angels symbol. **UFO** and **Saxon** are mooted for a big Metal festival at Peterborough's footy ground.

1983
Whitesnake are to headline Donington. **Uriah Heep** release **'Head First'**. **Fastway** get all eponymous. **Spider** and **Raven** tour together. **Kraut** – the almost legendary early Hardcore band – release their **'Adjustment To Society'** LP.

1984
Phil Lynott launches **Grand Slam**, with **Lawrence Archer** on guitar, **Mark Stanway** on keyboards, **Brian Downey** on drums. **Kelly Johnson** quits **Girlschool**. **Bon Jovi**'s eponymous debut LP is released.

1985
Madam X tour and appear on **'ECT'** (again?). The **Firm** set some UK dates. New import albums are **Slayer**'s **'Hell Awaits'**, **Bathory**'s **'Bathory'**, **Mountain**'s **'Go For Your Life'** and **Anthrax**'s **'Armed And Dangerous'**.

1986
Set for a UK jaunt are **Celtic Frost**, **Helloween** and **Gravedigger**. **Accept** release **'Russian Roulette'**, **Bob Seger** gets **'Like A Rock'**, and **Krokus** notify us of a **'Change Of Address'**.

1987
Slayer come over to the UK to tour, supported by **Malice**. Another visitor to these shores is **Agent Steel**, with the seriously loopy **John Cyriis** (where is he now?).

1988
Faith No More tour. **Robert Plant** reschedules the Irish dates he cancelled, thus answering the Tory MP who accused him of encouraging terrorists by pulling dates...! **Michael Bolton** has **'The Hunger'**. **Tony McPhee** refuses to go away as the **Groundhogs** tour to support their **'Hogs On The Road'** album.

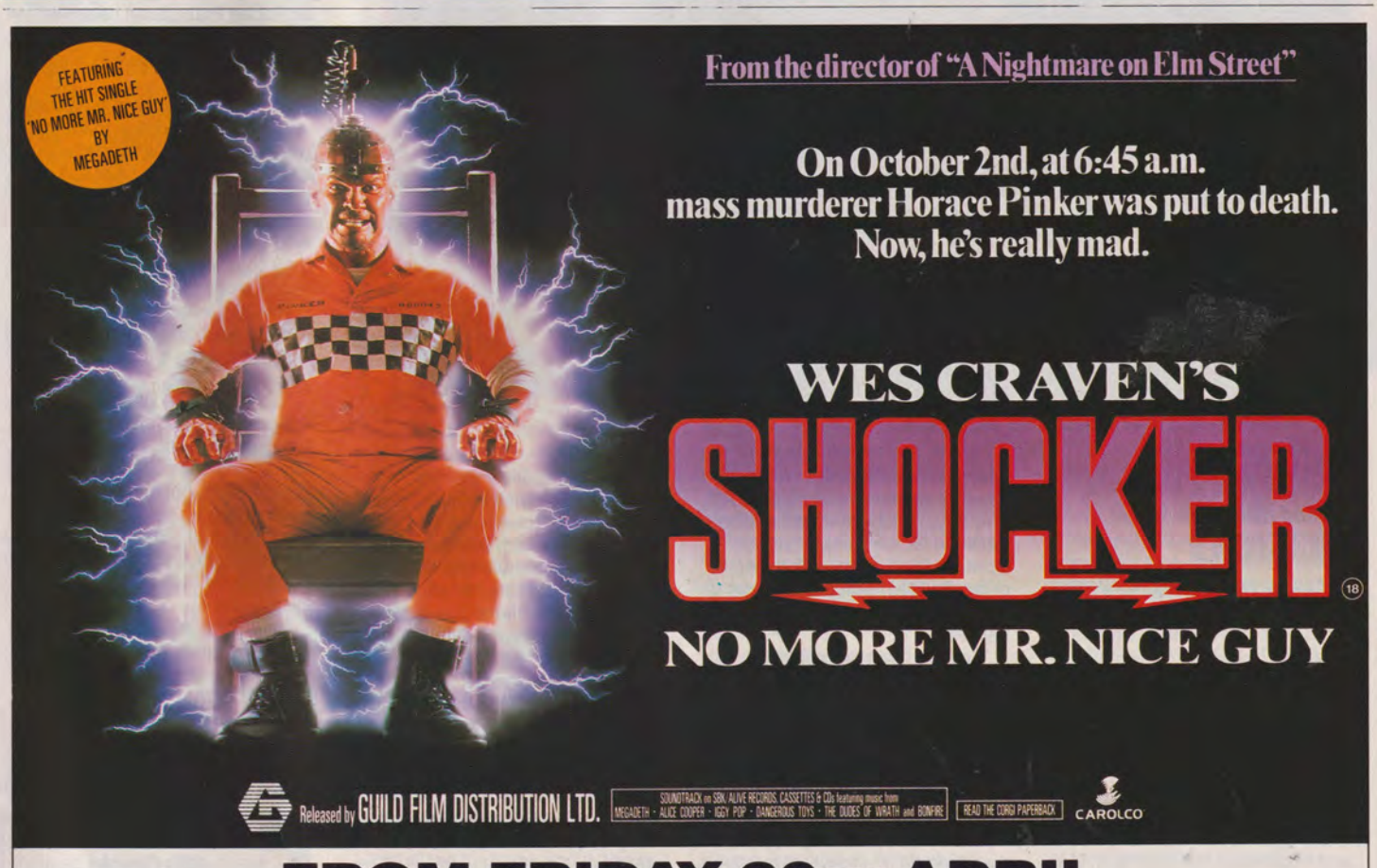
The **Crumbsuckers** release the sadly neglected **'Beast On My Back'** album.

1989
Mötley Crüe release **'Uncensored'** – their video. **Mammoth** get eponymous and cause people to reinforce their record decks. **Acid Reign** cower with **'The Fear'**.

BIRTHDAYS
Iggy Pop, self-styled godfather of punk, born April 21, 1947.
Peter Frampton, ex-**Humble Pie** then pretty boy solo star, born April 22, 1950.
Steve Clark, **Def Leppard** guitarist, born April 23, 1960.
Jack Blades, ex-**Night Ranger** and now singer/bassist with **Damn Yankees**, born April 24, 1954.

ACID REIGN: get 'The Fear'

FAITH NO MORE: what a difference two years make!



REKORDZ

Die hard the Hunter

Pic Mick Rock

IAN HUNTER: driving the first bus to heaven

MOTT THE HOOPLE
'Walkin' With A Mountain'
(Island IMCD 87)

K K K K K

'WALKIN' WITH A Mountain'? I s'pose it's a better deal than climbin' up 'em an' fallin' down the holes, eh?

With tracks selected by 'the stixman' 'imself Terence (ooh!) Dale 'Buffin' Griffin, 'WWAM' is a superb (despite the omission of 'Laugh At Me' and 'Sweet Angeline') CD compilation of Mott's dawnin' from '69-'72. As documented in a well-humorous and informative insert by Buff, they were reckless years that bounced from magic to tragic, resultin' in a split in '72 followed by Mott bein' born again when, on one David Bowie's insistence, Mott remained intact and recorded the Bowie-penned all-time classic 'All The Young Dudes'. It was a song destined for the Hoople brigade – Bowie was never to perform it (live or bootlegged) with the genuine feel or down-to-earthness of our heroes.

'Course, what this selection offers is those pre-'...Dudes' years, when Britain's greatest ever rock band (Wanna argue? You'll lose!) were untampered with by super-faggot Ziggy Stardust, and were peddlin' some basic yet near schizo hard rock/country fused albums under the accepted and documented svengali-like guidance of their producer, the late Guy Stevens. Ian Hunter's broodin' Dylan-esque slowies an' no-frills rockers always conflicted (as even this CD insinuates) with guitarist Mick Ralphs' mellow country offerings 'n' Zeppelinesque monster-riffin' (check out 'Thunderbuck Ram'), and it was that unstable formula which fuelled Mott's unpredictable live shows. In fact, at the time, the shows drew more punters than actually bought the albums!

It didn't take any soul searchin' or excuses borne out of respect to pile the full five-K action on this beauty. The individual characters of Mott The Hoople cast mad shadows of wildlife, incitin' brain capers that, at the very least, will transport you two miles from heaven.

Or to echo a sentiment included in Queen's 'Now I'm Here': *'Down in the city just Hoople and me/Don't I love him so, oooooh don't I loooove him so!'* **RAY ZELL**

LAIDEN RUN
'Laiden Run'
(Duckwalk & Lasers PR101)

K K K

LAIDEN RUN do not take themselves seriously. I know this after running into bassist Andy Adams the other week and discussing the making of this mini album.

Packaged like the cheapest bootleg, Canvey Island's Laiden Run are out to secure attention for themselves, but only on a budget of ten pence with a Traci Lords video thrown in.

A four-piece that consists of the aforementioned Adams, his brother Simon on drums, guitarist Jim Hurley and vocalist/keyboardist Tim Steward, Laiden Run actually do know a thing or two about writing songs that even more established bands could learn from.

But it's on a technical level, both in terms of musicianship and production, where the quartet falter. They actually know this to be true but laugh it off; they're in for the fun of it.

Laiden Run know they have no hope of competing with Foreigner or Robert Plant, but a headline show at the Royal Standard is well within their grasp, so why should they worry?

'Show Me The Way' is actually a very good introduction to the band as it happens, proving that with more finance and a bit of spit and polish on the musicianship side (there are one or two howling errors if you listen closely enough) they could actually be a more viable proposition.

After all, vocalist Steward, despite sounding strained now and again, does have a rather good voice.

'Show Me The Way' along with the epical 'Why Can't It Be...' highlight the band's use of keyboards and guitar matched to a solid rhythm, but things are swiftly given a kick up the backside with the messy but rather Ozz-like 'Love Ain't Enough' and quite brilliant low budget hard rock clout of 'Sleepin' With Suzie'.

In truth Laiden Run only really come a cropper on the far too ambitious semi-ballad 'Leaving Now' which has a kinda dated Marillion feel and really should be ditched forthwith.

Worth a listen even if you don't buy, all in all. ***DAVE REYNOLDS***

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

VARIOUS
'Guitar Speak II'
(IRS EIRSA 1035)

K K

THIS ALBUM is quite possibly the most boring thing I've heard in months. Harsh but true.

To give you an idea of what serious tedium we are talking about, the Tony Iommi and Hank Marvin contributions are virtually indistinguishable.

The problem is that you probably have to be a virtuoso guitarist yourself to appreciate all this doubtless awesome talent and technique.

If, like most people, your familiarity with the guitar is limited to slack-jawed admiration at other people's skill, then this is a bit like a magic show on the radio. You know it must be impressive but it's all a bit hard to understand how.

We're talking about some seriously influential people here. As well as Iommi there's Frank Marino, Bernie Marsden and a whole host of others, but ultimately it's all a bit indulgent and tends to blur into a noise as opposed to recognisable tracks.

A must for guitar buffs but the rest of us can probably live without it. ***EL ROSE***

SENSELESS KILLIN'
'Chainsaw Boogie'
(Arena 1012)

K K K

WHAT! I HEAR you exclaim, a measly three Ks for a band with such a wonderful name and album title? Well, I can tell you in all honesty, fellow headbanging dipsomaniacs, that it wasn't easy. By rights 'Chainsaw Boogie' should have got the big five-K treatment.

This album contains some moments of real ripsnorting no-nonsense brilliance. In particular 'Crime' is a brainshaking guttersnipe example of what Motörhead would sound like if Uncle Lem was 18 all over again. 'Musta Been Drunk' is an exquisite beer swillin' prize for damaged eardrums, and is closely followed by the best intro since – well, since the last very good intro. It goes along the lines of a phoney radio DJ saying, "Hi, this is SHIT 105 in New London and we don't play any music that would make your disturbed teenager kill himself'. Then the phone-in, 'Hi, what's your favourite station?' 'I don't have one, you play the same shit all day, why don't you play some Senseless Killin'?'

Why, indeed? And why only three Ks? Well to be frank, the rest is a little patchy, and at times just sounds like the band are sodding around in a studio, which is a great shame. The band are obviously destined for bigger and better things and will no doubt blow away most opposition.

A killer of an album that could have been perfect. Senseless really, isn't it. ***MÖRAT***

THIN LIZZY
'Bad Reputation'
(Vertigo 842 434-2)

K K K K K

'Live And Dangerous'
(Vertigo 838 030-2)

K K K K K

'Black Rose'
(Vertigo 830 392-2)

K K K

'Chinatown'
(Vertigo 830-393-2)

K K

PART TWO of the Thin Lizzy saga – subheading: the peak, decline and fall of a great British rock band – in which the four albums spanning the crucial 1977-80 era are at last released on CD. Now we all get to sit back snug in our seats and marvel again at what we used to take for granted – the sublime magic that was Thin Lizzy in full throttle, and the sad, all too obvious demise into self-parody that followed.

First, 'Bad Reputation', the last great Lizzy studio album released in 1977. Guitarist Brian Robertson had been fired on the eve of departure for Toronto where the album was recorded after getting in a messy brawl with singer Phil Lynott (" 'Philip' to me friends"). The band continued working as a trio for several weeks before Robbo was recalled to add the gutsy finishing touches to three of the tracks – 'Opium Trail', 'Killer Without A Cause' and 'That Woman's Gonna Break Your Heart' – but not, it seems, in time to get his picture on the sleeve with the rest of the band.

Along with the aforementioned tracks, numbers like 'Soldier Of Fortune', 'Southbound', 'Downtown Sundown', the hit single 'Dancing In The Moonlight', the title track 'Bad Reputation' and, the ultimate and finest moment on an extremely fine album, 'Dear Lord' (*'Dear Lord... I believed your story/Now you believe mine!'*) show Lizzy at their best: tuff and streetwise, but with Lynott's gentle eye for poetry where others would see perhaps only empty bottles and full ashtrays.

'Live And Dangerous', the live double-set that followed a year later, however, remains a truer representation than any recording they would ever make of what classic Thin Lizzy actually sounded like.

17 tracks, all guaranteed 100 per cent killer-diller, this was an orgasmic summation of everything Lizzy stood for back in those woebegone days, and easily the best rock album released in 1978. If you're young enough to wonder what all the fuss was about, this is the place to start.

And, as it turned out, the place to finish, too. 'Black Rose', released in 1979, found Gary Moore back in to replace Robertson, who had finally reached his ninth life as far as Lynott was concerned, and an admirable job he does too, propping up some decidedly second-rate material.

'Waiting For An Alibi' and 'Got To Give It Up' are neat two-fisted rockers in the classic Lizzy mould. But 'Do Anything You Want To' – a fun hit single at the time – sounds trite and ineffectual now, and 'Toughest Street In Town', 'S&M', 'Get Out Of Here' and the title track, are dross; overblown farces Lynott would never have settled for in happier, more productive times. As for the ballads – 'Sarah', another hit and a paean to Lynott's first daughter, and 'With Love' – pure sugar, and all these years later my teeth are black enough as it is...

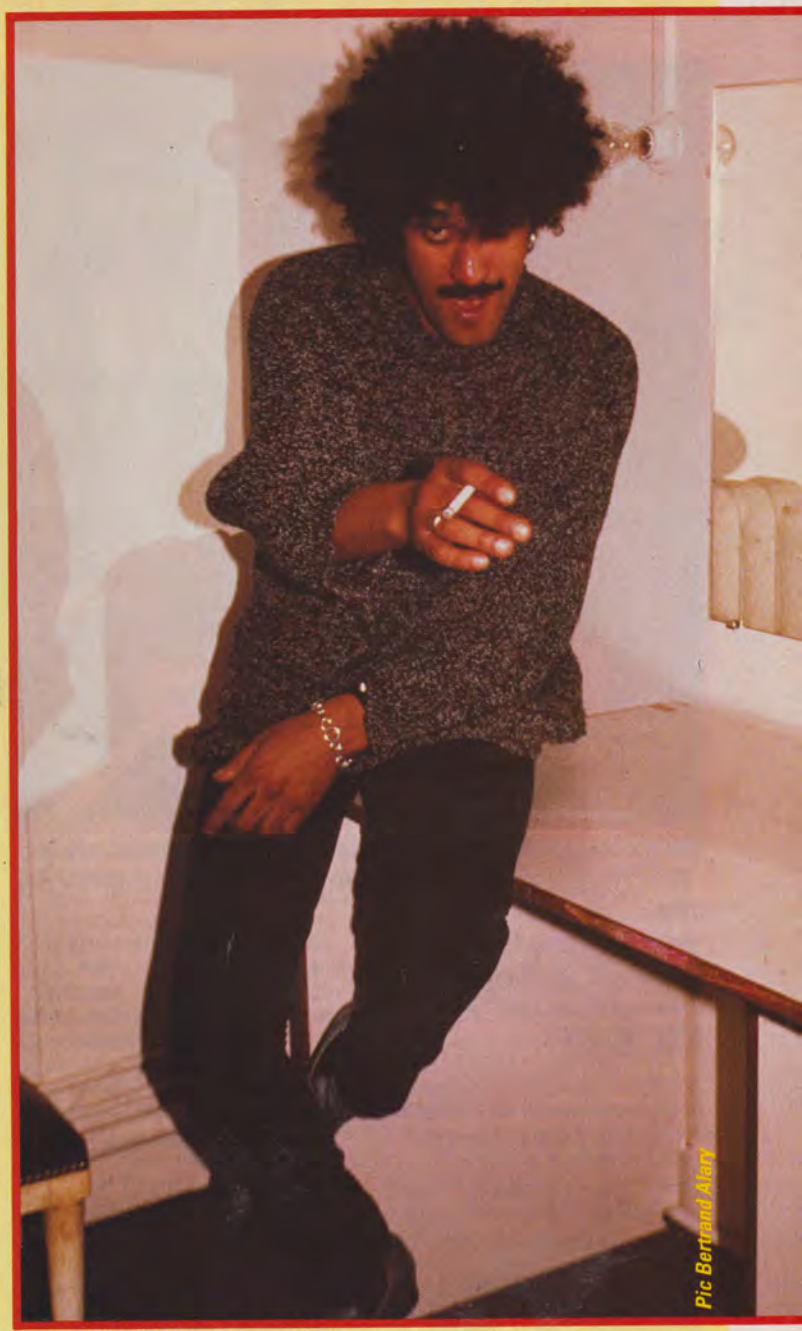
By the time 'Chinatown' was released at the arse-end of 1980, the vultures were already circling in the sky. Moore had split acrimoniously in the middle of another failed American tour and his eventual replacement, Snowy White, though an accomplished studio technician, proved to be an anonymous on-stage entity when measured against his recent and thoroughly untamed predecessors.

The guitarist's ill-starred arrival into the band was hardly aided, however, by coinciding with Lynott's very serious decline into heavy drug abuse, contracts for patchy and unworthy solo albums that made him a millionaire and the rest of us just a little poorer, and the kind of recycled riffs that smother 'Chinatown' and helped put the nail into Lizzy's coffin – both figuratively and, in the case of Lynott, quite literally.

Sad. Too f**kin' sad. God bless, Philip.

I miss you. ***MICK WALL***

Here today...



Pic Bertrand Alary

PHIL LYNOTT: the rise and fall

Play it again, Sam

Pic Mark Weiss/Idols

RICHIE SAMBORA (left, we reckon) and Sam Kinison at the 'Wild Thing' vid shoot: laugh? We nearly gave Jon Hotten a pay rise...

SAM KINISON
'Leader Of The Banned'
(Warner Bros 9 26073-2)

K K K K

Y'KNOW THIS joker? Yeah, ya do! Y'probably saw him on that video for his 'Wild Thing' single which featured more of his US rock star pals (Perry, Tyler, Slash, etc) than you could shake a stick at.

Quite clever this. It features a live performance by the rock 'n' roly poly comedian an' four studio cuts of 'classic' rock covers. So if ya get bored with the dialogue – you've still got the rock.

To be honest wit'cha, I suspected 'Leader Of The Banned' was gonna be a missed-the-target-pile-of-dried-useless-an'-yellowin' wank. But did I 'Hargh'? Is VFTB the bestest non-gossip, FACT-filled column ever to (dis-?) grace a music periodical? You bet yer hairy bottom I 'Harghed'! In fact, kidlets, I do believe I 'Harghed' harder on the second spin!

Sam 'Mr Family Entertainment' Kinison booms like rappin' Roth with his lungs pumped fulla steroids! He coughs acid on such subjects as detox centres, Pet Shop Boys (assholes with a biiiiiig problem!), the crime of breast reduction, wrinklies an' heartbreak. All apt, poignant an' socially aware stuff. Good dirty fun too. I guarantee you'll never look a grilled cheese sandwich in the eye the same way again! Yeeeeeeuchhh!!!!

And the studio portion? Well, hey, yeah...fairly faithful, inoffensive renditions of Cheap Trick's 'Gonna Ray Zell', 'Mississippi Queen', 'Under My Thumb' an' 'Highway To Zell'. An' kuddly Kinison plays it straight on vocals apart from an occasional ad-lib or two, while da music shows no compromise an' kicks the ample fleshy area it's s'posed to. An' just check out the list of guest-star musos to boot (or at least shake sticks at): Leslie West, CC DeVille, Rudy Sarzo, Dweezil Zappa, Jimmy Bain an' Slash! Amusingly, amazingly an' curiously, (ex?) arch-enemies Slash 'n' CC feature on the same cut – 'Highway To Hell'!?

Despite a healthy-sized ad for 'LOTB' in a reshent *K!*, it doesn't have a definite UK release date. Sad, cos everythin' you'd need to keep yer party guest amused is down in these grooves. If it wasn't for the 'grilled cheese' I'd say... lick it dry!

RAY ZELL

BAKI
'The Inner Gates'
(Fernandes FBK-1 import)

K

IT SEEMS that the Japanese are just as capable of inflicting vacuous solo albums on the planet as anyone else. Look at Baki, Gastank's former crooner, backed up by assorted members of X and Dead End.

'The Inner Gates' creak open, unleashing all manner of innocuous rock. 'Kingdom Of Heaven's first out, proceeding to carve its chorus on the inside of your reluctant skull. That's something at least – the memorability factor – but from here on in we're deprived of even this kinda solace as the tunes fade, becoming background music with rhythm guitars firmly chained to the mix's base.

Baki's body is clearly bereft of dangerous bones and I frankly find it hard to rate him highly as a singer, even while ignoring the language barrier. During 'In My Heart Cave' he sounds akin to one o' those Clive James-approved 'endurance' contestants having the umpteenth crate of syphilitic scorpions rammed up their backside.

Now that just won't do... particularly over a delightful piano accompaniment.

I'd hate to discover that this is the stuff hits are made of in Baki's homeland – time for Anthrax to skate back over there with new, reportedly darker compositions in tow, methinks.

JASON ARNOPP

LOST GENERATION
'Midnight Meat Train'
(Anthrax AN 831)

K K K

AS FAR as unpleasant album covers go this one really takes the biscuit. In fact it manages to make off with all the custard creams and a good few of the rich teas. Now I have nothing against being offensive as such, but even as I write there is a bloke on TV telling us that sex attacks have increased by 23 per cent in the London area this year.

Thus, when I am sent an album depicting a battered and abused woman I find it almost entirely unfunny, (well she is wearing a rubber spider).

Still, it did have the desired effect. Everyone in the big *K!* office came and had a look, and the back cover – a photograph of a man with a meat hook through his achillies tendon – nearly gave Skarlet the opportunity to see her lunch for a second time.

And so on to the music, which unfortunately doesn't really complement the cover. I mean, come on guys, if you're gonna be brutal and nasty you might as well go the whole hog. Okay, so it's not all the band's fault, the production is somewhat nondescript and disguises some cracking riffs, but Lost Generation occasionally give the impression of playing fast just for the sake of it.

The lyrics lean towards farcically morbid but I am apparently listening to a punk/Hardcore rock opera based on a book by horror writer Clive Barker, so perhaps it makes sense if you've read the book.

Overall I can't help feeling that Lost Generation are probably very good live, but like so many bands of their ilk have failed to capture that in the studio. Could this be their meat hooked achillies heel?

MÖRAT

SCATTERBRAIN
'Here Comes Trouble'
(In-Effect 88561-3012-2 import)

K K K

CRIMINALLY IGNORED and severely underappreciated, Ludichrist died a quiet, pitiful death in the twilight hours of last year. Damn shame, too. Scatterbrain pick up, resurrect and exceed the Ludichrist legacy.

Contrary to press releases stating this to be an entirely new outfit boasting three ex-Ludihooligans, it's not. It is Ludichrist's final gigging line-up under a different monicker and a new lease of life.

Where certain elements of the erstwhile aggregation probably didn't jive with their 'ardcoooore Crossover roots, 'Here Comes Trouble' liberates them from that sort of stylistic constriction. It also thrusts them into an arena where stiff competition already exists in the form of Faith No More, Stevie Salas Colorcode, Primus, Chili Peppers, Mordred, Lock-Up and their quite formidable labelmates, 24-7 Spyz. The world doesn't really need another funkametal aggregation. If one has the sheer tenacity to crop up, they'd better be good – *damn* good.

First the bad news; Reverend Tommy Christ's Grade C Anthony Keidis rappability will forever banish them from serious contender status. The man is painfully aware of his shortcomings and admittedly does his best, rapping and raving, interjecting a go-for-broke sensibility to the whizzing grooves of 'I'm With Stupid' and 'Don't Call Me Dude'. Primus' Les Claypool is better at this sort of thing. Take my word for it.

Scatterbrain's saving grace lies in the awesome guitar battery of Glen Cummings and Paul Neider. World class axemen with no idea of just how stupendous, inventive and soulful their fingerings really are. How many other bands could work up a rendition of Mozart's 'Sonata 3' and make it stick next to an ode to their private parts ('Mr Johnson And The Juice Crew').

Getting to the point of the matter, do Scatterbrain pack the goods to validate Ludichrist (RIP) as anything more than a band with good ideas and piss-poor timing? Yeah. Uneven as they are, just like Faith No More circa 'Introduce Yourself', 'Here Comes Trouble' sets the stage for healthy growth potential. To be continued...

MIKE GITTE

Earthshaker

IRON MAIDEN peer out from behind their Gold discs; how about giving this album the same sales status?

DEFIANCE
'Void Terra Firma'
(Roadracer RO 9395 1)
KKK

I WOULDN'T exactly class these Bay Area people as major contenders but it's obvious that they're taking steps to alter that.

The progression between this and their 'Product Of Society' debut is comparable to that between Testament's 'The New Order' classic and 'Practice What You Preach'. There's more axe interaction from Jim Adams and Doug Harrington and a distinct texture injection.

Testament parallels don't stop there, either. New singer Steev Esquivel and his heavy tones are preferable to the spirited if faceless Ken Elkington, and bring Chuck Billy vividly to mind. No matter.

What *does* matter, and sabotages Defiance's chance of greater approval, is that Side Two is noticeably inferior to its predecessor. Don't know why, but the band's songwriting skills slide down a notch or two.

Their cover of Maiden's 'Killers' is in order, as are the slow, slicing parts of 'Checkmate', but 'Last Resort (Welcome To Poverty)' for example sees Defiance tripping on over-complicated boot-laces.

John 'Xentrix' Cuniberti has producer-boosted the drums here, and the guitars are still pretty sharp implements to be kept on a shelf away from small children. Even if the sound was marginally clearer on album number one, Defiance have a fair production job on their side.

I'm gunning for 'em too, but with my eyes focussed more on albums-to-be. ***JASON ARNOPP***

ATROPHY
'Violent By Nature'
(Roadracer RO-9405-1)
KKKK

ALL RIGHT, I admit it. I was somewhat put off by the album cover, and I shouldn't have been. It's just that there are so many of these badly drawn and designed Metal covers, and the music inside them always tends to be bland and badly produced. So, before we go any further I will also admit, hand on shrivelled liver, that I was wrong.

Once past 'Violent By Nature's awful cover you will find some surprisingly commendable noises and equally interesting lyrics. It's such a pleasure to find songs like 'Puppies And Friends' (a well-worded tune about the cruelty of vivisection) when there is so much ill-conceived rubbish in Metal, about having a dick the size of Hammersmith Odeon.

Musically the band are very similar to Metallica at their fastest, with vocals quite obviously inspired by James Hetfield, but Atrophy can in no way be written off as a simple copy of other people's work.

Main writers vocalist Brian Zimmerman and guitarist Chris Lykins (one of three guitarists featured) have clearly put a great deal of time and consideration into what they sing and play. In fact, Zimmerman's pro-euthanasia songs 'Right To Die' is based on his feelings after Lykins' father's battle against cancer and as such is lyrically very emotional.

Despite their name, Atrophy have substantial muscle and are in no danger of wasting away without putting up a fight. ***MÖRAT***

LOCK UP
'Something Bitchin' This Way Comes'
(Geffen GHS 24279)
KKKK

FUNK METAL is certainly on the increase. Latest label to play their hand in this game are Geffen who've snapped up Californians Lock Up, a bitchin' (sorry!) four-piece consistin' of totally white dudes playin' up a storm with Living Colour-like funk rock.

Singer Brian Grillo does a fine Corey Glover impression throughout, but does get a little monotonous because his style varies very little from song to song. In fact, it's Tom Morello – the man with the riffs – who is the guy taking all the honours.

He's got the chugging Priest 'Solar Angels'-inspired riff on 'Punch Drunk', a funny vibe on 'Nothing New' and a funky groove in '24 Hour Man'. 'Don't Wanna Take It', on the other hand, seems to mate Black Sabbath with Living Colour, and 'Half Man, Half Beast' could be Mother's Finest in the year 2090. 'Kiss 17 Goodbye' is my favourite track though, a song that pulls no punches lyrically.

The production is raging and raw – virtually a live in the studio job by the sound of things. Pretty exciting stuff. Bitchin', actually.

DAVE REYNOLDS

VARIOUS
'The Earthquake Album'
(Life Aid AID MC001)
KKKKK

OKAY, HANDS up all of you who actually went out and bought the Rock Aid Armenia single.

That's what I thought.

Well it couldn't have been many of you, cos otherwise it would have done better then a miserable 39 in the Top Farty. Pretty pathetic really, isn't it?

No, I don't want to hear any feeble excuses about buying Great Aunt Maud a Christmas pressie; you stand accused as a bunch of apathetic bastards who couldn't spare the price of a couple of pints to help kids who haven't spoken in over a year they're so traumatised. And the sentence of the court is guilty.

Ashamed of yourselves now? Bloody hell I would be, but there is a last chance to redeem yourselves. The album.

What we've got here is a lot of terribly famous people all giving a track apiece. Yeah, all right, you've rumbled me – it's a compilation album. Like all compilation albums it has its good and bad moments. Like all compilation albums no two people will agree on what those good and bad moments are.

What is not open to debate is the worthiness of the cause, and if Maiden, Sabbath, Deep Purple, Whitesnake and Rainbow (among others) can be bothered to donate a track each, the least you can do is go out and buy the resulting album.

Go on, prove that the dirty long hairs have hearts. ***EL ROSE***

VARIOUS
'Monochrome'
(Mighty Sheffield COM003)
K

I HAVE in my mind a piece of paper, as someone very old and stupid once said. It says, 'Dear *Kerrang!*, I've heard you're nice people so please review this album'. Well I've got news for you; we're not nice, and neither is this almost totally useless piece of plastic.

The letter goes on to say that the album 'caters for all tastes' but 'does have a harder edge'. Yes, I'll give you that, but I had to throw it very hard before it would stick into anything. It does, however, certainly not cater for all tastes.

How can it be possible for bands with names like the Corpse Grinders or Psycho Terrorists to be so utterly bland and arty? No, I don't know either. Why has Innocent Child's 10-year-old bassist Robin Firth got more musical talent than anyone else on the album? Beats me.

I refuse point blank to review the Peter Jones track as I'm sure he's actually a chain of shops. As for the Muzzle Club's almost blasphemous whinings about Slade – what did Noddy Holder ever do to you?

Thank you very much for your letter. Please note for future reference that *Kerrang!* has moved to a small potting shed in central Beirut. Send your records there.

MÖRAT

It's like we keep on sayin': when those GUNS N' ROSES types talk, they talk to *Kerrang!* And boy, have we got one mega-exclusive item for you readers this week (and next!). To wit: a compellin' conversation with usually-reticent singer W AXL ROSE by MICK WALL. Believe us when we say that this interview's got *everything:* the full scam behind the Vince Neil/Izzy Stradlin' fistfight, the truth about Axl's disagreement with David Bowie, the latest news on the Steven Adler drummin' situation, the definitive statement on the ongoing confusion behind the lyrics to 'One In A Million'... and that's just for starters! Stay with this epic article, it'll be worth it. In other words...

STICK TO YOUR GUNS

W AXL ROSE (left) with Izzy Stradlin': "I tell ya," sez the GN'R vocalist, "it makes my blood boil when I read all that shit about how Vince Neil kicked Izzy's ass..."

Pic Neil Zlozower/Vereecke

W AXL ROSE IS pissed off. Not, thankfully, in the grand manner to which he is sometimes accustomed: no glass smashing, no room wrecking. But he has a bee in his bonnet that he wants squashing... and so what if it's nearly midnight, why don't I come over right now and take down some kinda statement?

Well... why not? Sleep's for creeps anyway, or so they say in LA. So I hot-rod my tape-machine, scuttle down a coupla quick beers and head over to Axl's West Hollywood apartment.

Axl meets me at the door with eyebrows like thunder clouds.

"I can't believe this shit I just read in *Kerrang!*" he scowls.

"Which shit are you referring to?" I ask.

"*This* shit," he growls, holding up a copy of *Kerrang!* dated November 4, 1989 in his hand, yanked open at a page from Jon Hotten's interview with Mötley Crüe.

"The interviewer asks Vince Neil about him throwin' a punch at Izzy (Stradlin' GN'R rhythm guitarist) backstage at the MTV awards last year, and Vince replies," he begins, reading aloud in a voice heavy with sarcasm: " 'I just punched that dick and broke his f**kin' nose! Anybody who beats up on a woman deserves to get the shit kicked out of them. Izzy hit my wife, a year before I hit him'. Well, that's just a crock of shit!

"Izzy never touched that chick! If anybody tried to hit on anything, it was her tryin' to hit on Izzy when Vince wasn't around. Only Izzy didn't buy it. So that's what that's all about...

"But this bit, man, where Vince says our manager, Alan Niven, wasn't around, and that afterwards he walked straight past Izzy and me and we didn't do a thing, that's such a lot of bullshit, I can't believe that asshole said those things in private, let alone to the f**kin' press!

"The whole story is, Vince Neil took a pot-shot at Izzy as he was walkin' off stage at the MTV awards, after jammin' with Tom Petty, because Vince's wife has got a bug up her ass about Izzy. Izzy doesn't know what's goin' on, Izzy doesn't f**kin' care.

"But anyway, Izzy's just walked off stage. He's momentarily blinded, as always happens when you come off stage, by comin' from the stark stage-lights straight into total darkness side-stage.

"Suddenly Vince pops up out of nowhere and lays one on Izzy. Tom Petty's security people jump on him and ask Alan Niven, our manager who had his arm 'round Izzy's shoulders when Vince bopped him, if he wants to press charges. He asks Izzy and Izzy says, 'Naw, it was only like bein' hit by a girl!' and they let him go," he smiles mirthlessly.

"MEANTIME, I DON'T know nuthin'. I'm walkin' way up ahead of everybody else, and the next thing I know Vince Neil comes flying past me like his ass is on fire or somethin'. All I saw was a blur of cheekbones!

"I tell ya, man, it makes my blood boil when I read him sayin' all that shit about how he kicked Izzy's ass. Turn the f**kin' tape recorder on. I wanna set the record straight.

"I mean, when Vince did that, we were advised we could sue his ass off if we'd wanted to. But we said no, f**k it, who needs the grief? The guy's a jerk. F**k the courts, the guy needs a good ass-whippin'!

"I tell ya, Vince Neil's gonna get a good ass-whippin', and I'm the boy to give it to him. It's like, whenever you wanna do it, man, let's just do it. I wanna see that plastic face of his cave in when I hit him!"

"And now I read this – we get *Kerrang!* a little late here in LA – and I tell ya, he's gonna get a good ass-whippin', and I'm the boy to give it to him...

"It's like, whenever you wanna do it, man, let's just do it. I wanna see that plastic face of his cave in when I hit him!"

Are you serious about this, I ask him? He nods vigorously.

"There's only one way out for that f**ker now and that's if he apologises in public, to the press, to *Kerrang!* and its readers, and admits he was lyin' when he said those things in that interview. Personally, I don't think he has the balls.

"But that's the gauntlet, and I'm throwing it down. Hey, Vince, whichever way you wanna go, man; guns, knives or fists, whatever you wanna do, I don't care.

"Turn on the machine..."

We settle back in the only two available chairs not smothered in magazines, ashtrays, barf-balls (one squeeze and fzzzttttt, it's Johnny Fartpants a-go-go) and other assorted crap. I fix up my machine and we start to roll...

Axl scrunches up on the balcony window which affords an impressive cinema-scope view of the twinkling footlights of the billowing Hollywood hills below. It reminds me of the sort of backcloth you might see on something like 'Late Night With David Letterman' (the Amewican TV talkshow Jonathan Woss wipped off).

I wait for the band to cool out and the

KONTINUEZ PAGE 28

Pic Ross Halfin

GUNS

FROM PAGE 26

applause from the studio audience to die down before I hit tonight's star turn with my first question...

YOU DON'T seriously believe Vince Neil will take up the gauntlet and arrange to meet you and fight it out, do you?

"I've no idea what he will do. I mean, he could wait until I'm drunk in the Troubadour one night and come in because he got a phone call saying I'm there and hit me with a beer bottle.

"But it's, like, I don't care. Hit me with a beer bottle, dude. Do whatever you wanna do but I'm gonna take you out... I don't care what he does. Unless he sniper-shoots me – unless he gets me like that without me knowing it – I'm taking him with me and that's about all there is to it."

What if Vince was to apologise?

"That'd be radical! Personally, I don't think he has the balls. I don't think he has the balls to admit he's been lying out of his ass. That'd be great if he did though, and then I wouldn't have to be a dick from then on."

I heard that David Bowie apologised to you after the incident at your video-shoot.

(The story goes that Axl got pissed off with the ageing soopastar after he appeared to be getting a little too well acquainted with Axl's girlfriend, Aaron, during a visit last year to the set where the Gunners were making a – yet to see the light of day – video for 'It's So Easy'. The upshot, apparently, was that Axl ended up aiming a few punches Bowie's way before having him thrown off the set.)

"Bowie and I had our differences. And then we talked and went out to dinner and then went down the China Club and stuff. And when we left, I was like, 'I wanna thank you for being the first person that's ever come up to me in person and said how sorry they were about the situation and stuff'. It was cool, y'know?

"And then I open up *Rolling Stone* the next day and there's a story in there saying I've got no respect for the Godfather of Glam even though I wear make-up and all this bullshit... it's laughable.

"I was out doing a soundcheck one day when we were opening for the Rolling Stones (at the LA Coliseum in October '89) and Mick Jagger and Eric Clapton cornered me. I'm sittin' on this amp and all of sudden they're both right there in front of me. And Jagger doesn't really talk a lot, right? He's just real serious about everything, and all of a sudden he's like (adopts exaggerated Dick Van Dyke-style Cockney) 'So you got in a fight with Bowie, didja?'

"So I told him the story real quick and

GUNS N' ROSES (from left): Steven Adler, Duff McKagan, W Axl Rose, Slash, Izzy Stradlin'

him and Clapton are going off about Bowie in their own little world, talking about things from years ago. They were saying things like when Bowie gets drunk he turns into the Devil From Bromley... I mean, I'm not even in this conversation. I'm just sittin' there. Listening to 'em bitch like crazy about Bowie. It was funny."

BUT YOU and the Thin White Duke are now best of buddies, is that right?

"Well, I don't know about 'best of buddies'. But I like him a lot, yeah. We had a long talk about the business and stuff and I never met anybody so cool and so into it and so whacked out and so sick in my life...

"I remember lookin' over at Slash (GN'R guitarist) and going, 'Man, we're in f**kin' deep trouble' and he goes, 'Why?' and I go, 'Because I got a lot in common with this guy. I mean, I'm pretty sick but this guy's just f**kin' ill!'.

"And Bowie's sittin' there laughing and talking about, 'One side of me is experimental and the other side of me wants to make something that people can get into, and I DON'T KNOW F**KIN' WHY! WHY AM I LIKE THIS?!'

"And I'm sittin' there thinking, I've got 20 more years of... that to look forward to? I'm already like that... 20 more years? What am I gonna do? Ha-ha-ha-ha-ha!"

They say that every successful band needs a dictator in the line-up to kick butt and keep things moving. Do you think that's one of the roles you fulfil in Guns N' Roses – the dictator of the band?

"Depends who you ask and on which day. We got into fights in Chicago, when we went there last year to escape LA and try and get some writing done. Everybody's timing schedules were weird and we were all showing up at different times. But when I would show up I was like, OK, let's do this, let's do that, let's do this one of yours Slash, OK, now let's hear that one Duff's got...

"And that's when everybody would decide I was a dictator. Suddenly I'm a total dictator, a completely selfish dick, y'know? But f**k, man, as far as I was concerned we were on a roll. Slash is complaining we're gettin' nothin' done and I'm like, 'What do you mean? We just put down six new parts for songs! We've got all this stuff done in, like, a couple of weeks'.

"And he was like, 'Yeah, but I've been sittin' here a month on my ass waitin' for you to show up'. I'd driven cross-country in my truck to Chicago from LA and it had taken me weeks. So suddenly, like, everything's a bummer and it's all my fault.

"But after working with Jagger it was like, don't anybody ever call me a dictator again. You go work for the Stones and you'll find out the hard way what working for a real dictator is like!"

APART FROM that one brief conversation about Bowie, did you get to 'hang' with Jagger or any of the rest of the members of the Rolling Stones when you supported them last year?

"Not really. Not Jagger, anyway. That guy walks off stage and goes and does paper work. He checks everything. That guy is involved in every little aspect of the show, from what the backing singers are getting paid to what a particular part of the PA costs to buy or hire. He is on top of all of it. Him and his lawyer and a couple of guys that he hangs with. But basically, it's all him.

"And this is where I sympathise. I mean, I don't sit around checking the gate receipts at the end of every show, but sometimes the frontman... I don't know. You don't plan on that job when you join the band. You don't want that job. You don't wanna be that guy to the guys in your band that you hang with and you look up to.

"But somebody's got to do it. And the guitar player can't do it because he is not the guy who has to be communicating directly with the audience with eye-contact and body movements. He can go back, hang his hair down in his face and stand by the amps and just get into his guitar part..."

KERRANG!

THUNDER

Pic Ross Halfin

Pic Ross Halfin

KERRANG!

DAMN YANKEES

How do you manage to 'communicate directly' with the crowd when you're playing in one of those 70,000-seater stadiums like the one you played in with the Stones?

"You have to learn how, but it can be done. You know, like someone goes, 'You're gonna have this huge arena tour next year, dude!'. And I go, 'I know, but that's the problem. I can work a stadium now'. And I can. And if I can work it, then that's what I wanna do. It's just bigger and more fun."

DO TELL me about how things are coming together for the new LP.

"It's comin' together just great. Cos Slash is on like a motherf**ker right now. The songs are comin' together – they're comin' together real heavy. I've written all these ballads and Slash has written all these really heavy crunch rockers. It makes for a real interestin' kinda confusion..."

What about Steven (Alder), your drummer? First he's out of the band, then he's back again... what's the story right now?

"He is back in the band. He was definitely out of the band. He wasn't necessarily fired, we worked with Adam Maples, we worked with Martin Chambers, and Steven did the Guns N' Roses thing and got his shit together.

"And it worked, and he did it, and he plays the songs better than any of 'em, just bad-assed, and he's GN'R. And so if he doesn't blow it, we're going to try the album with him, and the tour and, you know, we've worked out a contract with him..."

So you told him he had to stop taking drugs or he was out of the band?

"Yeah, exactly. But, you know, it's worked out. It's finally back on and we're hoping it continues. It's only been a few days so far. It's only been since Thursday last week, and he's doin' great. We're all just hoping it continues."

"The songs are comin' together – they're comin' together real heavy. I've written all these ballads and Slash has written all these really heavy crunch rockers. It makes for an interestin' kinda confusion..."

How different has it been writing these new songs compared to the way you wrote the songs for 'Appetite For Destruction'?

"One reason things have been so hard, in a way, is this. The first album was basically written with Axl comin' up with maybe one line, and maybe a melody for that line, or how I'm gonna say it or yell it or whatever. And the band would build a song around it.

"This time round... Izzy's brought in eight songs, at least, OK? Slash has brought in an album. I've brought in an album. And Duff's brought in a song – Duff's said it all in one song – it's called 'Why Do You Look At Me When You Hate Me?', and it's just bad-assed!

"None of this ever happened before. I mean, before the first album I think Izzy had written one song in his entire life, you know? But they're comin' now.

"And Izzy has this, like, very wry sense of humour, man. He's got this song about... (half-singing the lyrics)... *'She lost her mind today/Got splattered out on the highway/I say that's OK...'* Ha-ha-ha!

"It's called 'Dust And Bones', I think, and it's great. The rhythm reminds me of something like 'Cherokee People' by Paul Revere And The Raiders, only really weird and rocked out. It's a weird song. But then it is by Izzy, what can I tell you?"

YOU SEEM very happy now you're back with the band in a recording studio. You like recording?

"Yeah, I do. I prefer recording to doing a live gig, unless I'm psyched for the gig. Before the gig I always don't wanna do the f**kin' show, and nine times out 10 I hate it.

"If I'm psyched it's like, let's go! But most of the time I'm mad about somethin', or somethin's going f**kin' wrong... I don't enjoy most of it at all."

Is that partly your own fault, though? Some people have accused you of having a very belligerent attitude.

"I don't know exactly... Somethin' always f**kin' happens before a show. Somethin' always happens and I react like a motherf**ker to it.

"I don't like to have this pot-smokin' mentality of just letting things go by. I feel like Lenny Kravitz: like, peace and love, man, for sure, or you're gonna f**kin' die! Ha-ha-ha! I'm gonna kick yer ass if you mess with my garden, you know? That's always been my attitude."

Do you think that attitude has hardened, though, with the onset of this enormous fame and notoriety you now enjoy?

"Meaning what exactly?"

Do you act the way you do because your fame and popularity allows you to, or would you act that way anyway?

"I've always been that way, but now I'm in a position to just be myself more. And the thing is, people do allow me to do it, whether they like it or not. It's weird."

Do you ever take unfair advantage of that, though?

(Long pause) "...No. No, usually I'm just an emotionally unbalanced person. Ha-ha-ha! No, really. I'm usually an emotional wreck before a show because of somethin' else that's going on in my life. I mean, as I say, somethin' weird just always happens to me two seconds before I'm supposed to go onstage, you know?

"Like I found William Rose. *(Axl's natural father, estranged from the family since his son's infancy.)* Turns out, he was murdered in '84 and buried somewhere in Illinois, and I found that out like two days before a show and I was f**kin' whacked!

"I mean, I've been trying to uncover this mystery since I was a little kid. I didn't even know he existed until I was a teenager, you know? Cos I was told it was the Devil that made me know what the inside of a house looked like that I'd supposedly never lived in.

"So I've been trying to track down this William Rose guy. Not like, I love this guy, he's my father. I just wanna know something about my heritage... weird shit like am I going to have an elbow that bugs the shit out of me when I get to 40 cos of some hereditary trait? Weird shit ordinary families take for granted."

You say your father was murdered?

"Yeah, he was killed. It was probably like at close-range too, man. Wonderful family..."

YOU'VE TAKEN a lot of personal criticism for the more brutal aspects of the lyrics to your songs – 'One In

W AXL ROSE onstage at the LA Coliseum last October, when GN'R supported the Rolling Stones

Pic Joe Giron

KONTINUEZ OVER

GUNS

FROM PREVIOUZ PAGE

A Million' being the most obvious example. Do you think your critics miss a lot of the humour in your songs?

"To appreciate the humour in our work you gotta be able to relate to a lot of different things. And not everybody does. Not everybody can.

"With 'One In A Million' I used a word – it's part of the English language whether it's a good word or not. It's a derogatory word, it's a negative word. It's not meant to sum up the entire black race, but it was directed towards black people in those situations. I was robbed, I was ripped-off, I had my life threatened!

"And it's like, I described it in one word. And not only that, but I wanted to see the effect of a racial joke. I wanted to see what effect that would have on the world. Slash was into it...

"I mean, the song says: *'Don't wanna buy none of your gold chains today'*. Now a black person on the Oprah Winfrey show who goes, 'Oh, they're putting down black people!' is going to f**kin' take one of these guys at the bus stop home and feed him and take care of him and let him babysit the kids? They ain't gonna be near the guy!

"I don't think every black person is a nigger. I don't care. I consider myself kinda green and from another planet or somethin', y'know? I've never felt I fit into any group, so to speak.

"A black person has this 300 years of whatever on his shoulders. OK. But I ain't got nothin' to do with that. It bores me, too. There's such a thing as too sensitive.

"You can watch a movie about someone blowing the crap outta all these people, but you could be the most anti-violent person in the world. But you get off on this movie, like, yeah! He deserved it, you know, the bad guy got shot...

"Something I've noticed that's really weird about 'One In A Million' is the whole song coming together took me by surprise. I wrote the song as a joke.

"Wes (Craven – co-lyricist of 'It's So Easy', amongst other songs) just got robbed by two black guys on Christmas night, a few years back. He went out to play guitar on Hollywood Boulevard and he's standing there playing in front of the band and he gets robbed at knife point for 78 cents.

"A COUPLA DAYS later we're all sittin' around watching TV – there's Duff and Wes and a couple other guys – and we're all bummed out, hungover and this an' that. And I'm sittin' there with no money, no job, feeling guilty for being at Wes' house all the time suckin' up the oxygen, you know?

"And I picked up this guitar, and I can only play like the top two strings, and I ended up f**kin' around with this little riff. It was the only thing I could play on the guitar at the time. And then I started ad-libbing some words to it as a joke.

"My father, this William Rose guy, it turns out he was murdered in '84 and buried somewhere in Illinois. Yeah, he was killed. It was probably like at close-range too, man. Wonderful family..."

"And we had just watched Sam Kinison or somethin' on the video, you know, and I guess the humour was just sorta leanin' that way anyway or somethin'. I don't know. But we just started writing this thing, and when I sang *'police and niggers, that's right'* that was to f**k with Wes' head, cos he couldn't believe I would write that!

"And it came out like that... then later on the chorus came about because I was like getting really far away, like 'Rocket Man', Elton John. I was thinking about my friends and family in Indiana, and I realised those people have no concept of who I am any more. Even the ones I was close to.

"Since then I've flown people out here, had 'em hang out here, I've paid for everything. But there was no joy in it for them. I was smashin' shit, going f**kin' nuts. And yet, tryin' to work. And they were going, 'Man, I don't wanna be a rocker any more, not if you go through this'.

"But at the same time, I brought 'em out, you know, and we just hung out for a couple months – wrote songs together,

THE NIGHT W AXL ROSE 'RETIRED' FROM GN'R

■ ON OCTOBER 18, 1989, from the stage of the Los Angeles Coliseum, W Axl Rose announced that he was going to 'retire' from Guns N' Roses, and that the band was going to split up.

This event was reported on page three of *Kerrang!* issue 262, under the headline 'Axl To Hang Up His Guns?'.

Was this a serious-minded statement at the time? Or was it nothing more than a publicity stunt?

"No, no..." Axl says, "the thing at the Stones show (GN'R were supporting Mick Jagger and crew) was definite and it was serious.

"I mean, I offered to go completely broke and back on the streets, you know, because it would have cost us an estimated $1.5 million to cancel the shows. That means Axl's broke, OK?

"But I didn't do that because I didn't want the band to have to pay for me cancelling the shows. I don't want Duff to lose his house because Axl cancelled the shows. I couldn't live with that.

"But at the same time, I'm not gonna be a part of watching them kill themselves. I mean, we tried every other angle to get our shit back together, and it didn't work. It had to be done live.

"Everybody else was pissed off with me but after the show Slash's mom came and shook my hand, and so did his brother."

Pic Robert John/Vereecke

IS HE in the band or out of the band? GN'R drummer Steven Adler onstage with Duff McKagan

had serious talks, it was almost like being on acid cos we'd talk about the family and life and stuff, and we'd get really heavy and get to know each all over again.

"It's hard to try and replace eight years of knowing each other every day, and then all of a sudden I'm in this new world. Back there I was a street kid with a skateboard and no money dreamin' 'bout being in a rock band, and now all of a sudden I'm here. And it's weird for them to see their friends putting up Axl posters, you know? And it's weird for me too.

"So anyway, all of a sudden I came up with this chorus, *'You're one in a million'*, you know, and *'We tried to reach you but you were much too high...'*

SO MANY of your lyrics are littered with drug analogies. Is that a fair comment?

"Everybody was into dope then and those analogies are great in rock songs – Aerosmith done proved that on their old stuff, and the Stones. And drug analogies... the language is always like the hippest language.

"A lot of Hip-Hop and stuff, even the stuff that's anti-drugs, a lot of the terms come directly from drug street-raps. Cos they're always on top of stuff, cos they gotta change the language all the time so people don't know what they're saying, so they can, you know, keep dealing. Plus they're trying to be the hippest, coolest, baddest thing out there.

"It happens. So that's like... *'We tried to reach you but you were much too high'*, I was picturing 'em trying to call me if, like, I disappeared or died or something.

"And *'You're one in a million'*, someone said that to me real sarcastically, it wasn't like an ego thing. But that's the good thing, you use that *'I'm one in a million'* positively to make yourself get things done.

"But originally it was kinda like someone went, *'Yeah, you're just f**kin' one in a million, aren't ya?'*, and it stuck with me.

"Then we go in the studio, and Duff plays the guitar much more aggressively than I did. Slash made it too tight and concise, and I wanted it a bit rawer.

"Then Izzy comes up with this electric guitar thing. I was pushing him to come up with a cool tone, and all of a sudden he's coming up with this aggressive thing. It just happened.

"So suddenly it didn't work to sing the song in a low funny voice any more. We tried and it didn't work, didn't sound right, it didn't fit. And the guitar parts were so cool, I had to sing it like... HURRHHHH! so that I sound like I'm totally into this."

It certainly doesn't sound like you're pretending on the record, though, does it?

"No, but this is just one point of view out of hundreds that I have on the situation. When I meet a black person, I deal with each situation differently. Like I deal with every person I meet, it doesn't matter."

"Steven Adler is back in the band. We worked with Adam Maples, we worked with Martin Chambers... but Steven plays the songs better than any of 'em, just bad-assed, and he's GN'R. And so if he doesn't blow it, we're going to try the album with him, and the tour..."

HAVE YOU taken any abuse personally from any black people since this whole controversy first started raging?

"No, not actually. Actually, I meet a lot of black people that come up and just wanna talk about it, discuss it with me because they find it interesting.

"Like a black chick came up to me in Chicago and goes, 'You know, I hated you cos of 'One In A Million'!' And I'm like, 'Oh great, here we go'. And she goes, 'But I ride the subway' – and all of a sudden she gets real serious. She says, 'And I looked around one day and I know what you're talkin' about. So you're all right'. And I've got a lot of that..."

What about from other musicians?

"I had a big heavy conversation with Ice T *(former member of hard-line LA rappers NWA – Niggers With Attitude or alternately No Whites Allowed)*. He sent a letter, wanting to work on 'Welcome To The Jungle' cos he'd heard I was interested in turning it into a Rap thing. He wanted to be part of it.

"Anyway, we ended up having this big heavy conversation about 'One In A Million', and he could see where I was coming from all right. And he knows more about that shit than most..."

END OF part one. Tune in for part two next week for the full info on the ongoing preparations for the next, mega-delayed GN'R album, find out why 'it doesn't matter' if said LP bombs – and get the full scam behind Axl's extraordinary desire to work with Jeff Lynne of ELO!

KLASSIFIEDS

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KILLERWATT

In the first of a two part report on the mighty FRANKFURT MUSIC FAIR, JERRY UWINS delivers the hot news on all the er, *hot new* guitars and basses. So far, so good – but then amidst all the usual techno-guff he identifies a shocking new trend...

THE RISE OF THE KNOBBIES

AT MAJOR exhibitions like Frankfurt one of the tasks, apart from hunting out all the new product, is to identify trends.

This year, save for more electro-acoustics, a rapidly broadening choice of six-string basses (five-strings are already a must for any self-respecting bass maker), it was generally more of the same although I did detect that the earlier signs of a move away from the pointy headstock are continuing.

The new pegheads I have dubbed 'knobby pointy': because they're sort of pointy but with a knobby bit on the end. Such designs adorned offerings from at least three well known brands – Aria, Fenix and ESP.

In **Aria**'s case it was the good looking 'Saber'-type bodied Magnas, ranging from the bolt-on neck MA-10 to two heel-less, glued neck models, the MA-60 and MA Custom.

These last two are active, the MA-60 featuring a special slave pickup in the middle position that acts, as well as a pickup, as a kind of tonal mixing control centre for the other two pickups. Finishes include snakeskins, metallics and new 'multicolours' – very Jackson Pollock.

Fenix's knobbies, aside from new Precision and Jazz bass lookalikes, were the two-octave, carved top STL-40 and 50 (both in natural finish options), and two Stratty jobs, the ST-10 and ST-60E.

The ST-60E is interesting in that it sports an on-board version of Fenix's new FE-1000 multi-effects unit, giving fingertip control over compression, chorus, overdrive and distortion. Also from Fenix were three Les Paul types, obviously aimed at cashing in on the breed's renewed popularity.

ESP's new headstock graces a number of models, most notably a Mark II version of the Junior, and the brand new 901. With chamfered heel and deep cutaways, the 24-fret, 24-and-three-quarter-inch scale 901 boasts see-through finishes on an ash body, an all-locking whammy, a push/pull tone switch pot, and a series/parallel switch for the front stacked humbucker. The other pickup is a standard bridge humbucker.

JACKSON WARRIOR in 'Warbird' graphic with old-style 'pointy' headstock

Pic Jerry Uwins

AS PROMISED, **Ibanez** had their chrome-finished Joe Satriani and the seven-string Steve Vai – both visual stunners, particularly the Vai in its optional Multicolour (Jackson Pollock again) livery.

The Vai's configuration adds a low B string, achieved without making the neck uncomfortably wide, mainly through narrowing the string spacing at the lock nut. Spacing at the trem end is the same per string as Ibanez's six-string Edge whammy, and the guitar has specially designed seven-pole pickups – humbucker, single, humbucker.

The guitar is remarkably comfortable, although how many players will want, or be able to cope with, an extra string is another matter. The thing to ponder is that as six-string basses stretch upwards with their high Cs, the electric now spans downwards to well and truly overlap. Time to get your riff harmonies sorted out, guys. More news from Ibanez is that the UK, hitherto taking exclusively Japanese production, is more likely to start, come Summer, bringing in Ibanezes made in Korea. This range expansion will mean lower starting prices, and debut models are likely to include EX solids and EXB basses – all familiar enough fare, sporting Jelutong bodies, a wood I've not come across before.

ARIA 'MULTICOLOUR' Magna: pioneering the new-style 'knobbie' headstock trend

Pic Jerry Uwins

WHILE IBANEZ will be embracing the Korean connection, **IMC**'s Charvettes are going the other way. Yes, Charvette production is being transferred from Korea to Japan – big news in itself, but even bigger is the fact that prices will stay as they are, so expect even better quality at no extra cost!

And that's not all. The move of some Jackson production to Japan is only part of a much bigger project by IMC to make this prestige Metal brand more affordable. In addition to the new Japanese Jacksons – called the Professional Series and comprising five models: Fusion, Soloist, Soloist Arch Top, Randy Rhoads and the new Warrior – IMC are introducing the Jackson USA Series.

Covering the same five guitars but limited in the UK for the time being to the Soloist and Randy Rhoads, the USA Series are all made in the States at the Jackson factory and will be available in 10 standard airbrush graphic finishes or solid colours.

Because Jackson are making these on a production line, rather than custom basis, prices are considerably reduced. The Soloist, for instance, has come down from $2400 to $1600 in the States, and UK prices will be £1299 for the Soloist, £1399 for the Rhoads.

Custom Jacksons – now called Traditionals – continue to be available on a made-to-order basis.

Going back to the Jacksons now coming out of Japan, IMC's guitar guru Steve Kaufman stresses the attention to top quality manufacturing. The bodies are band-sawed by hand rather than computer routed, the new round-edge binding is also hand-done, and other features

include ebony boards, a reduced neck pitch to allow flush or recessed bridge units, deep lustre polyurethane rather than polyester lacquer, and upgraded pickups in standard surround sizes.

UK prices will start at only £799 for the Fusion, up to £999 for the Warrior, Rhoads and Soloist Archtop. IMC are hoping to add the Phil Collen model, recently seen in the hands of Billy Gibbons, to the Professional Series later this year.

Among new Charvels meanwhile, are the active two-pickup Eliminator bass with a nifty body step to rest your thumb against, and two Fender-ish jobs, the ST Deluxe and Custom.

Both these, incidentally sporting a new Charvel 'lollipop' peghead, feature what looks like a back humbucker which in fact is two separate single coils that can be switched in either series or parallel with the other two pickups to give 15 different sound combinations. Prices are £399 and £439 respectively.

SIMILAR PICKUP jiggery-pokery has been introduced by Gibson and Fender.

In the case of **Gibson**, it's called the Emulator, and fitted to their reissue of the Epiphone Coronet, a solid whose ungainly body shape won't be to everyone's taste. Here, the bridge 'humbucker' is matched with the neck single-coil by a rotary switch that gives five pickup combinations.

Fender have the special circuitry on their new Strat Ultra, more of a Charvel type arrangement where the two rear, side-by-side Red Lace pickups are switchable for either or both together, in combination with the middle Gold Lace and neck Blue Lace courtesy of the usual five-way selector. The Ultra, with its quilted maple top and sporting a Wilkinson roller nut, should be in the shops around £1150 including case.

Aside from the veritable roll-call of new Fenders predicted in our Frankfurt preview, further sightings revealed James Burton Signature Teles in wonderfully unpleasant Red or Gold Paisley; Japan-made reissues (all at £405) of a '50s Strat, a beautiful butterscotch Tele, and vintage Precision and Jazz basses; and the RR Heartfield solid with built-in distortion, with or without trem for £563 or £517.

YAMAHA'S DISPLAY was the veritable curate's egg – good in parts.

The new RGX solids – to a large extent restyled RGX's but using 25-and-a-half inch scale and including two arch-tops – look competent; so too the slim-bodied TRB basses, although at £1199 for the four-string, they're not cheap.

Metal fans will want to look out for the DiMarzio powered Billy Sheehan 'Attitude' bass (with D-tuner), but it's not certain whether Yamaha in the UK are taking it.

The area of doubt concerns Yamaha's Pacificas. Vaunted in the pre-Show blurb for their 'bi-axial body bevelling' blah-blah-blah, these bolt-on neckers turn out looking like a not altogether satisfactory cross between a Strat, Peavey T60 and Watkins Rapier! Fair enough if they were priced according to their appearance, but the cheapest, the 712, weighs in at £499; the top-of-UK-range 921 at a pretty hefty £799 including case.

In mitigation, Pacifica features include custom DiMarzios (including stacked humbuckers), compound radius fingerboards, 'total access neck joints', coil splitters, a choice of whammies, and generally high-grade materials.

But what really kills it for me is Yamaha's terminally unwise decision to resurrect their tuning forks motif for a peghead logo. Definitely the Watkins Rapier factor – the forks may look the absolute biz on a 1000cc two-wheeler or outboard, but they look dead tacky gracing a guitar.

Washburn's new budget Lyon range proved to comprise two acoustics both below £100 (the LD4 is only £79), a pair of superstrat electrics at £169 and £185, and a single pickup bass with a flatted heel joint for £179.

No surprises on the specs, but they all look excellent value and are your opportunity to buy into the Washburn range cheaper than you could previously. Other debuts include Les Paul-style solids re-profiled to get round the trademark problem with Gibson, and the KC44 addition to the Chicago Series – £299 and sporting the increasingly fashionable array of humbucker, single humbucker.

SIGHTINGS ELSEWHERE? **Peavey** are decking out their new Tracer solids in 'Eerie Dess' colours (an iridescent pearl finish underneath translucent lacquers).

Shadow have brought in Storm and see-through finishes, and they debuted a basic Strat type model.

Hohner have added the Jack Bass Custom and two-octave ST Lynx to their Professional line-up.

Beginner-guitar specialist **Axe** aren't available mail order any more. But they're now marketing a new all-in-one guitar/practice amp/instruction package called Rockmaster, intended for sale through the stores, priced around £120.

The guitar comes in a choice of five graphics, the theme of the all-colour packaging is 'Lemon Cool' (huh?), and rather than the old book and cassette which taught riffs and lines, the new cassette has an album's worth of original songs – side A with guitar part, side B without. The accompanying book is guitar tablature from the word go – an intimidating method for some, we think.

Next week: some Frankfurt amps and drums.

SELECTION OF 'Steve Vai' seven-strings on the Ibanez stand at Frankfurt

Pic Jerry Uwins

METAL GIG GUIDE

WEDNESDAY 18

CASTLEFORD Lion **Seventh Son**
DERBY Rockhouse (0332 41154) **Marshall Law/Atom Seed**
DUNSTABLE Wheatsheaf (0582 62571) **Rich Rags**
HASTINGS Crypt **I Like Danny's Hair**
IPSWICH Toad And Raspberry **Shoot Shoot**
LONDON Cricketers, Oval (01-735 3059) **Barf Roco/The Things**
LONDON Freeway Rock Club, Wandsworth (01-871 9698) **Hell Bent For Leather/Bug**
LONDON Hippodrome, Leicester Square (01-437 4311) **St Jaimz** (HM night with DJs **Krusher** and **Monty Zero**)
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Unknown Origin/Juice/Final Solution**
LONDON Marquee (01-437 6603) **Lenny Kravitz**
LONDON Opera On The Green, Shepherds Bush (01-749 5928) **Jaded Heartz**
LONDON Plough, Kenton (01-907 2498) **Kissing Kowalski/Perfect Name**
LONDON Red Lion, Brentford (01-560 6181) **Jackal/Roma**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Sink/Target Of Demand/Insight**
LONDON Swan, Stockwell (01-274 1526) **Paddy Goes To Holyhead**
MILTON KEYNES Woughton Centre (0908 660392) **Acid Reign/DAM**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Dragons**
NEWCASTLE UPON TYNE City Hall (091-261 2606) **Yngwie Malmsteen/China**
PORTSMOUTH Polytechnic (0705 819141) **DOA**
SOUTHAMPTON Joiners (0703 225612) **Noussommes**
ST ALBANS Horn Of Plenty (0727 53143) **Mutley**
SWANSEA Coach House **Deadline**
WALSALL JB's Junction 10 (0922 648100) **Romeo's Daughter**
WIDNES Stories **The Chaps**

THURSDAY 19

BEDFORD Angel (0234 40251) **Children**
BIRMINGHAM Edwards (021-643 5835) **Felony/Ransom**
BRISTOL Fleece And Firkin (0272 277150) **DRN**
BUCKLEY Tivoli (0244 550782) **Romeo's Daughter/Dizzy Mama**
CONGLETON Raphael's **Saddle Bag Slags**
DINNINGTON Lyric Hall (0909 566440) **Systematic Insanity/Eat The Rich**
DUBLIN McGonagles **DRI**
EDINBURGH Playhouse (031-557 2590) **Yngwie Malmsteen/China**
GLASGOW Solid Rock Cafe (041-221 1105) **Trident/Running Scared**
HASTINGS Crypt **Rich Rags**
LONDON Half Moon, Putney (01-788 2387) **Hamsters**
LONDON Klooks Kleek, Hampstead **I Like Danny's Hair**
LONDON Marquee (01-437 6603) **Acid Reign/DAM**
LONDON Roebuck, Lewisham **Lucid Dream**
LONDON Royal Standard, Walthamstow (01-527 1966) **Screaming Blue Murder/ETA**
LONDON Ruskin Arms, East Ham (01-472 0377) **Deadline**
LONDON Saxon Tavern, Bellingham (01-698 3293) **Bombshells/Rebel Rebel**
LONDON Stick Of Rock, Bethnal Green (01-739 6068) **Threshold**
LONDON Swan, Fulham (01-385 1840) **Eye 2 Eye/Angel Eye**
MANSFIELD Rock Shop **Noussommes**
NEWPORT St James **DOA/Cowboy Killers/Target Of Demands**
NOTTINGHAM Rocket (0602 789586) **Over The Limit**
OXFORD Queens **Warning**
READING Granby Tavern **Vicious Affair**
RHYL Savoy Bistro (0745 330470) **Third Man**
ROCHDALE Gullivers **Protégé**
SALISBURY Arts Centre (0722 21744) **Marshall Law/Atom Seed**
SOUTHPORT Midnight Lounge **Engine**
ST ALBANS Horn Of Plenty (0727 53143) **AXS**
STOKE ON TRENT Wheatsheaf (0782 415334) **Risky Business/Three Mile Smile**

FRIDAY 20

BELFAST Rosetta Bar (0232 649297) **DRI**
BOSTON Indian Queen **Murder Of Crows**
BRADFORD 1 In 12 Club (0274 734160) **Tubulah Dog**
BRADFORD Queens Hall (0274 392712) **Romeo's Daughter**
BRIDGEND York Tavern (0656 653558) **BLF**
BRISTOL Fleece And Firkin (0272 277150) **Bardiche**
CARDIFF Bogiez (0222 226168) **Tilt**
CIRENCESTER Pheonix **White Lies**
CLEETHORPES Jezebels (0472 812748) **Chickenshack**
COVENTRY Mercia Leisure Centre (0203 345253) **Marshall Law/Atom Seed**
CRAWLEY New Inn **Warning**
DUDLEY JB's (0384 53597) **Dark Side**
FOLKESTONE Crystal **B Good**
GLOUCESTER Greyfriars Inn (0452 503565) **Caje**
GREETHAM Wheatsheaf **March To The Grave**
HAVERFORD WEST Mason's Arms **Zero Option**
HEREFORD Park (0981 540276) **Acid Reign/DAM**
KINGS LYNN LA **Ned's Atomic Dustbin**
KINGSTON UPON THAMES Grey Horse **Ruthless Blues**
LANCASTER Boars Head (0524 34620) **Usurpa**
LEICESTER Magazine **Protége**
LEICESTER Pit **Goat**
LONDON Cartoon, Croydon (01-688 4500) **Deadline**
LONDON Cathouse, Brixton (01-737 4904) **Arbitrator**
LONDON Cricketers, Oval (01-735 3059) **Wilko Johnson**
LONDON Cunningham, Croydon (0689 42815) **Mick Clarke/Bash Street Kids**
LONDON Lewisham Labour Club **Hectic Brothers**
LONDON London School Of Economics **DOA**
LONDON Plough, Stockwell **Steve Marriott**
LONDON Royal Standard, Walthamstow (01-527 1966) **Panama/Tangy Muff**
LONDON Ruskin Arms, East Ham (01-472 0377) **Vicious Affair**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Magic Mushroom Band**
LONDON Stick Of Rock, Bethnal Green (01-739 6068) **Catch 502**
LONDON Torrington, North Finchley (01-445 4710) **Hamsters**
LONDON Venue, New Cross (01-692 4077) **Paddy Goes To Holyhead**
LONDONDERRY Duffy's Bar **Emerald**
MILTON KEYNES Woughton Centre (0908 660392) **DRN/Slowburner**
NUTLEY Shelley Arms (0825 713121) **Monterrey**
PASSFIELD Royal Oak **The Fear**
PEEBLES Cross Keys **Trident**
PORTSMOUTH Pied Piper **Rich Rags**
SCARBOROUGH Stage Door **Pegasus**
SEER GREEN Three Horseshoes **Tone Death**
SEVENOAKS Blyth Hotel **Enid**
ST IVES Corn Exchange **Noussommes**
SWINDON Link Centre **Arbitrator**

NO ROOM for a picture this week – coz El Rose has been an' gone an' broke the 200 barrier!

Instead you'll have to make do with a haunting artwork background of singer H from ACID REIGN who continue their ridiculously long tour by playing Milton Keynes (Wednesday), London (Thursday), Hereford (Friday), Bradford (Saturday), Birkenhead (Sunday) and Newcastle Under Lyme (Monday). Support comes from DAM

SATURDAY 21

BANBURY Blues Club **Ruthless Blues**
BEDFORD Angel (0234 40251) **Rich Rags**
BIRKENHEAD Stairways (051-647 6544) **Romeo's Daughter/Dizzy Mama**
BLAENAVON Community Centre **Tredegar**
BRADFORD Brewery Tap **Foul Play**
BRADFORD Queens Hall (0274 392712) **Acid Reign/DAM**
BRIDGEND York Tavern (0656 653558) **Gin Sling**
BRISTOL Old Lock And Weir (0272 601873) **No Surrender**
CAMBRIDGE Sea Cadet Hall (0223 353172) **Enid/Earth Magic**
CARDIFF Bogiez (0222 226168) **Noussommes**
DEWSBURY Gate **Seventh Son**
EXETER University (0392 263263) **Gaye Bykers On Acid/Barf Roco**
GLASGOW Mayfair (041-332 3872) **DRI/Corrosion Of Conformity**
HAVANT Le Cage **If Six Was Nine**
HEADCORN Town Hall (0602 890973) **Lindsey/Outrun**
KINGSTON UPON THAMES Grey Horse **Hamsters**
LEICESTER Royal Mail (0533 622813) **March To The Grave**
LONDON Boston Roadhouse, Tufnell Park (01-272 6971) **DRN/Engine/Brainbox**
LONDON Cartoon, Croydon (01-688 4500) **Full Moon**
LONDON Cathouse, Brixton (01-737 4904) **Jaded Heartz/Deadline**
LONDON Cunningham, Croydon (0689 42815) **Glitter Band**
LONDON Greyhound, Fulham (01-385 0526) **Spiral Eye**
LONDON Marquee (01-437 6603) **Last Of The Teenage Idols/Suicide Blonde**
LONDON Hammersmith Odeon (01-748 4081) **Yngwie Malmsteen/China**
LONDON Pegasus, Stoke Newington **Inside Edge**
LONDON Plough, Kenton (01-907 2498) **Paddy Goes To Holyhead**
LONDON Red Lion, Brentford (01-560 6181) **Freefall/Mental Helicopters**
LONDON Rock Garden, Covent Garden (01-240 3961) **Sons Of Valentino**
LONDON Royal Standard, Walthamstow (01-527 1966) **Juice On The Loose/Blue 'N' Bitter**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Lost Virgins From Outerspace/Nick, Rocco And The Deviants/Headstones/Phil Schoenfeld**
LONDON Stick Of Rock, Bethnal Green (01-739 6068) **Empire State**

Pic Steve Double

PEMBROKE Gwendoline's **Zero Option**
PETERBOROUGH Shamrock **Firehorse**
PORT STEWERT Spuds **Under Fire**
ROTHERHAM Travellers Rest (0709 370874) **Cajun Wolf**
SELBY Town FC **Pegasus**
SHEFFIELD Library Theatre **Dreamer**
SOUTHAMPTON Joiners (0703 225612) **Joyce McKinney Experience/ Target Of Demand/Sleep**
ST ALBANS Horn Of Plenty (0727 53143) **Love Dream**
SWINDON Link Centre **Warning**
WHITEHAVEN Sports Centre **Macc Lads**
WREXHAM Memorial Club **Tai Shan**

SUNDAY 22

BIRKENHEAD Stairways (051-647 6544) **Acid Reign/DAM**
BIRMINGHAM Edwards (021-643 5835) **Borghesia/Flowers Of Evil**
BRADFORD Rio **Sian/Rough Justice/Rattlesnake Kiss/Sunset Rose** (Battle of the bands)
BRIGHTON King George **I Like Danny's Hair**
BRIGHTON Pavilion **Enid**
BRIGHTON Richmond (0273 603974) **Thatcher On Acid/Wat Tyler/Target Of Demand**
BRISTOL Bierkeller (0272 268514) **Ark**
CARDIFF Bogiez (0222 226168) **Matrix**
CIRENCESTER Football Club **Gin $ling/Third Man**
CORBY Earlstree Club (0536 67672) **Shocksplit**
DUDLEY JB's (0384 53597) **Red Lemon Electric Blues**
EASTBOURNE Archery Tavern (0323 22069) **Hamsters**
EDINBURGH Venue (031-557 3073) **DRI/Corrosion Of Conformity**
GLASGOW Barrowlands (041-552 4601) **Faith No More/Prong**
HOVE Cliftonville **If Six Was Nine**
HULL Spring Street Theatre **Lisa Dominique/Rich Rags**
LLANHAREN RFC (0443 222209) **Noussommes**
LONDON Borderline, Mannet Street (01-497 2261) **Love/Hate**
LONDON Cricketers, Oval (01-735 3059) **Groundhogs**
LONDON Lady Owen Arms, Goswell Road (01-278 5345) **Mother Machine/ Spiral Eye**
LONDON Marquee (01-437 6603) **Children/Unloved/Playn Crazy**
LONDON Plough, Kenton (01-907 2498) **Bad Influence**
LONDON Red Lion, Brentford (01-560 6181) **Best Kept Secret**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Skitzo/ Long Hard Stare**
LONDON Swan, Fulham (01-385 1840) **Paddy Goes To Holyhead/Riffz** (lunchtime)
NEWCASTLE UPON TYNE Broken Doll **Lowrider/Bad Samaritans**
NOTTINGHAM Royal Centre (0602 472328) **Yngwie Malmsteen/China**
ST ALBANS Horn Of Plenty (0727 53143) **Second Skin**
WEDNESBURY Golden Cross **Usurpa**
WORKINGTON Monroe's **Marshall Law/Atom Seed**

MONDAY 23

BARNSLEY Toby Jug (0226 291567) **Larrikin**
BEDWORTH Civic **Red Dogs/Who Cares Anyway?**
BIRMINGHAM Edwards (021-643 5835) **Sweet Addiction/Acquired Taste**
BIRMINGHAM Hummingbird (021-236 6103) **Yngwie Malmsteen/China**
BRISTOL Bierkeller (0272 268514) **Marshall Law/Atom Seed**
BROMLEY Greyhound **Inside Edge**
CHAPELTOWN Scandals **Dreamer**
CHELTENHAM Night Owl (0242 516645) **Third Man/Roma**
DUDLEY JB's (0384 53597) **Mechanical Hearts/Indya**
DUNSTABLE Wheatsheaf (0582 62571) **Full Moon**
HUDDERSFIELD Wharf (0484 547224) **Joyce McKinney Experience**
LEEDS Duchess Of York (0532 453929) **DRI**
LEICESTER Princess Charlotte (0533 553956) **Cycorax**
LONDON Bull And Gate, Kentish Town (01-485 5358) **Lick That/Metal Jester**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Opera On The Green, Shepherds Bush (01-749 5928) **AXS**
LONDON Royal Standard, Walthamstow (01-527 1966) **Far Cry/Nightstalker**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **De Luca/ Passion Obsession/Razorshells/Mud Sharks/Universial Vagrants**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Acid Reign/DAM**
NEWCASTLE UPON TYNE Mayfair (091-232 8961) **Faith No More/Prong**
OXFORD Dolly (0865 244761) **Hamsters**
RETFORD Newcastle Arms (0777 702446) **Cajun Wolf**
SOUTHEND Maritime Bar, Westcliff Cliffs Pavilion (0702 613066) **Romeo's Daughter/Felony**
ST ALBANS Horn Of Plenty (0727 53143) **Walking On Ice**
SWANSEA Mothers **Noussommes**

TUESDAY 24

BATH Moles (0225 333423) **Goat**
BEDFORD Angel (0234 40251) **Gypsie Fiddler**
BIRMINGHAM Edwards (021-643 5835) **DRI/Corrosion Of Conformity**
BRENTWOOD East London Rugby Club (0277 200660) **Engine**
CAMBRIDGE Corn Exchange (0223 357851) **Yngwie Malmsteen/China**
DUDLEY JB's (0384 53597) **Belch Pop Frenzy/State Of Fear**
EASTBOURNE Rumours **I Like Danny's Hair**
LEICESTER Princess Charlotte (0533 553956) **Enid**
LIVERPOOL Vivaldi's **Usurpa**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Give at least seven days notice to ensure inclusion

LONDON Kings Head, Fulham (01-736 1413) **Massive/Ruptured Dog/ Near Death Experience**
LONDON Marquee (01-437 6603) **Love/Hate/Outlands**
LONDON Plough, Kenton (01-907 2498) **Aurora/Headstop**
LONDON Royal Standard, Walthamstow (01-527 1966) **Kissing Kowalski/Kik**
LONDON Sir George Robey, Finsbury Park (01-263 4581) **Nutmeg/ Banga Bandhu/Wart Farmers/Nothing**
MANCHESTER Apollo (061-273 3775) **Faith No More/Prong**
MIDDLESBROUGH Blaizes **Marshall Law/Atom Seed**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **No Means No/ Thrash Dan Dare**
NEWPORT TJ's (0633 2126608) **Sunset Strip**
NOTTINGHAM Rocket (0602 789586) **Bastard Sons**
YORK Spotted Cow **Pegasus**

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KOMMUNIKATION

KING'S OF METAL

I AM writing to congratulate King's X on their *excellent* show at Newcastle. Those Texan visitors had their fair share of technical problems, but that didn't matter. They had the music – and they sure can play live.

Sounds like sickly-sweet, gushing praise? Well maybe, but I came out of that show a believer. Then again I don't think King's X are a bad choice of a band *to* believe in. Me – I'm following Gretchen. **Mark Foster, Newcastle.**

ICON SEE FOR MILES

I AM writing to congratulate both Icon and King's X on their excellent sets at the Manchester International 2 but secondly to express my disappointment that (a) Icon's Dan Wexler is even shorter than I suspected and (b) the pathetic attitude of the punter at the bar, spouting on about how he'd waited five years to see Icon and what a load of shit they were.

He was obviously expecting to hear 'Night Of The Crime' played start to finish in all its glory *and* no doubt harbouring a hope that Stephen Clifford might turn up and rejoin the band. I doubt if this punter had given their new LP 'Right Between The Eyes' more than a cursory glance. If he had, he'd have been ready to give them a fair trial.

'...Crime' is a classic album and Stephen Clifford a classic singer but Icon have no need to rely on past glories. They performed brilliantly and the sooner people take them for what they are *now*, the better. **Glynn (Dan Wexler fan), Bolton, Lancashire.**

IS THERE LIFE IN DUBLIN?

IN THE current edition of *Kerrang! Kontaktz* there is a guy called John McIntyre in the Penpalz section who has recently moved from California to Dublin, Ireland. I sent a letter to him, but had my letter returned with 'Insufficient Address' written on it. The address in *Kontaktz* was: *John McIntyre, Castlemock, Dublin, D15, Ireland.* If my letter did not reach him, I figure other people writing to him must have had the same problem. So John McIntyre, if you're reading this, please send your address to *Kerrang!* then I and other readers can write to you. **Mags, Blackpool.**

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

FUNKERS JUNK GLAMMER SLAMMER (1)

I HAVE just read the most pathetic letter ever from a shithead called Maza from Billingham (ish 283).

How he had the nerve to slag of Funk Metal when he likes a bunch of women (Poison, Vain and Pretty Boy Floyd) is beyond me.

Obviously he has a vast musical background on which to base his criticism. In two months time Maza will probably be listening to the Stone Roses whilst Faith No More and the Red Hot Chili Peppers will still be slogging along.

When Pretty Boy Floyd etc, learn to play their instruments and present themselves as musicians, as opposed to lipstick-wearing faggots, perhaps people will take their music seriously!
J Sharples.

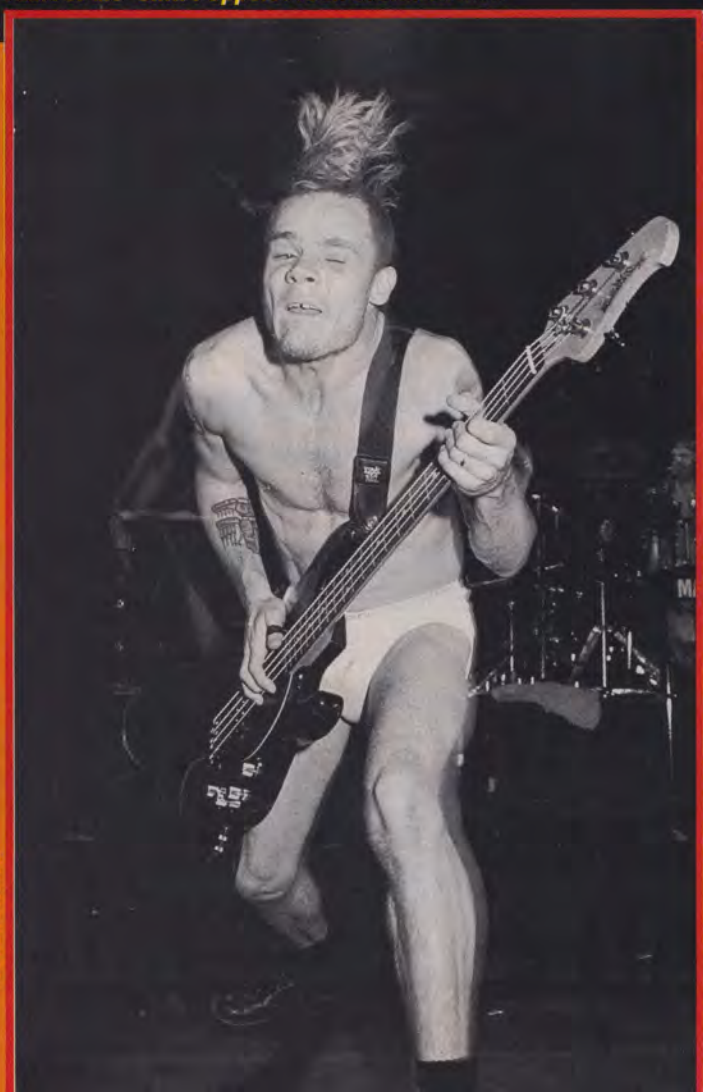
FUNKERS JUNK GLAMMER SLAMMER (2)

IN RESPONSE to Maza's rather confused letter, we would like to say that funk rock is possibly the most exciting and progressive thing to happen to Metal in the last two or three years. Bands like Faith No More, Red Hot Chili Peppers, Living Colour and Dan Reed are one of the ways in which rock music is naturally evolving – unlike Pretty Boy Floyd, who are merely a pale imitation of what has gone before (even though their image has been revamped).

Whilst FNM and Dan Reed adapt Thrash and dance music respectively, they are only doing something which all the classic rock bands of the last 25 years have done, which is to draw upon a myriad of influences to present a fresh and novel formula.

Furthermore, Thrash has been popular for more than a few months and Funk Metal is neither a mixture of house and rap. Maybe if acid were to be poured down Maza's outer ears it might unblock them and open his or her mind. ***The Enigma Variation (Al and Ian) on a ley-line somewhere between Plymouth and Slough.***

FLEA of the 'Chili Peppers: rock evolution man



Pic Katia Natola

HAIR TODAY...

WOULD FEMALES who advertise for men who *"must have long hair"* in penpal ads please realise that most men *don't* have long hair. I get totally pissed off when I see that written in an ad that I want to reply to.

Don't these women realise that men with long hair can't get good jobs? (With the exception of Krusher of course!). Why? Because the interviewer takes one look at the long hair and says, 'Thank you, we'll let you know'!

I, on the other hand, have a good job. I do have short hair, but am heavily into rock. People don't realise you don't have to have long hair to like Metal, especially these females who make the ads up. All they want is someone who looks like their idol.

I once had long hair and got stick for it, but that was me and I liked it. Then came this good job, so off went the hair, but I still keep the ponytail as a treasured item.

So girls, when you ask for male penpals, just think that not all men have long hair, but they're just as good looking as Bon Jovi. **Big Jeff, Liverpool.**

TEETHING TROUBLES

WHY THE continual lack of coverage of It Bites? Whenever there is mention of the future of British rock, there are plenty of namechecks for Thunder (very worthy), Quireboys, the Almighty (God knows why) *(Ha-ha-ha – Ed.)* and Wolfsbane but never It Bites...

'Wot? That proggy poppy band!' I hear you all say. But they are a damn fine rock band and will ne one of *the* groups of the '90s.

The musicianship of the whole band is second to none and in Francis Dunnery they have a brilliant guitarist/frontman and a true star.

If there are any fans of the guitar and brilliant playing out there, and you haven't heard Francis, my advice to you is listen to their new LP 'Eat Me In St Louis' and be impressed. In case you're thinking I'm some hippy/prog rock fan lost in the early '70s, I'll see you at King's X, Heart and Metallica. **Tony Wheeler, Edmonton, London.**

PS The Trouble LP is worthy of all the five Ks its reviewer dished out to it.

SPEED FREAK(S)

BUY US a drink! We've just bought the 'Speed Kills But Who's Dying' compilation and we think the Acid Reign album covers on the sleeve are pathetic. We could do better myself and we're schizophrenic.

Let's see more Death and Bathory in *Kerrang!* Love 'n' peace, **Sorrow.**

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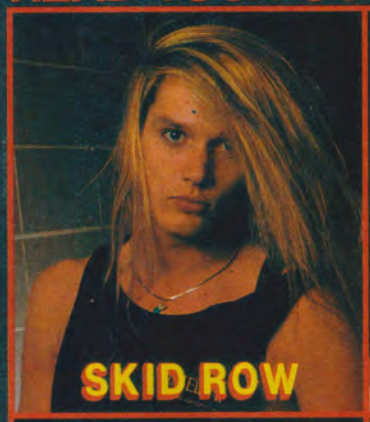
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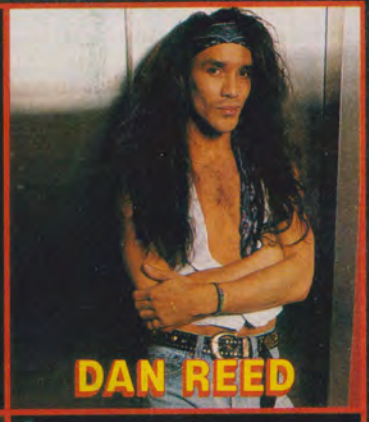
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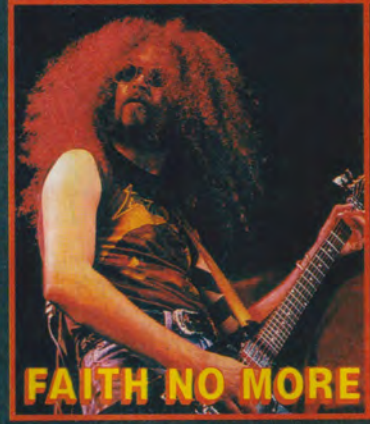
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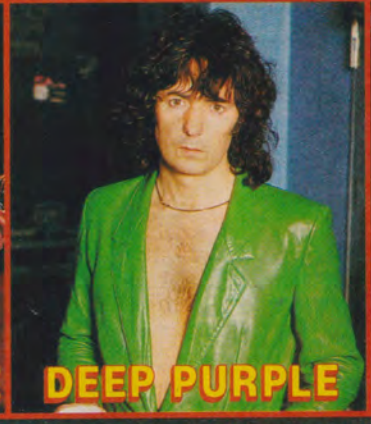
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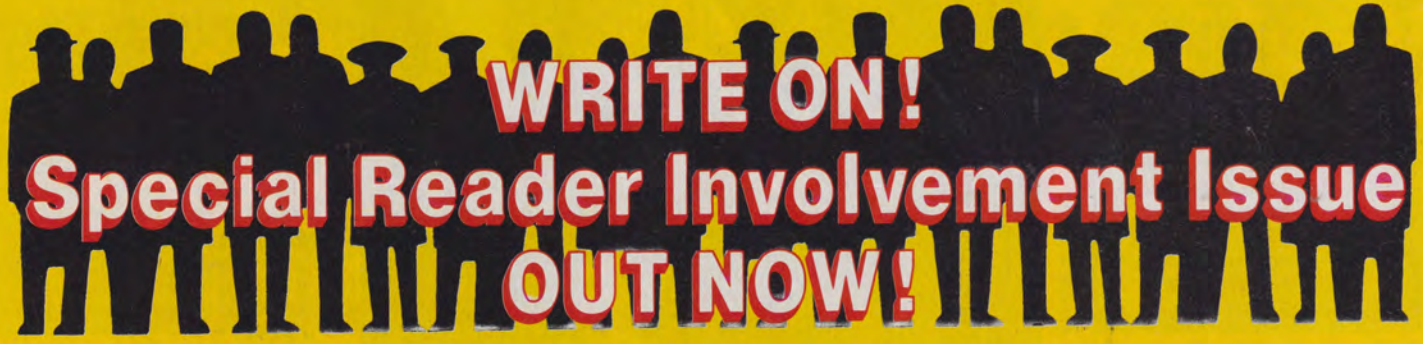


SHRAPNEL

MENTAL HELICOPTERS
play Brentford Red Lion April 21, Ealing Park Royal 27, Nutley Shelley Arms 28, London Dingwalls 30, Fulham Swan May 12 and 26.

WEST HAM ELRC
hosts a weekly rock night from April 11. Any bands interested in appearing should contact Dave or Barry on (0277) 200660.

MYSTERY CITY
rock disco and Montage appear at Woodston South Grove Community Centre April 21.

PLEASURE VICTIMS
play Sheffield Take Two April 29, Stoke Wheatsheaf May 5, London Cathouse 8, Southampton Joiners 30, Huddersfield Bogeys July 12.

BARDICHE
play Bristol Fleece And Firkin April 20, Cheltenham Night Owl May 7, Swindon St John's Ambulance Hall 12, Oxford Dolly 22, Bristol Bierkeller June 10, Swindon Link Centre 22 (supporting Huw Lloyd Langton).

WARNING
play Crawley New Inn April 20, Swindon Link Centre 21, London Lady Owen Arms 25, Oxford Hayley Rugby Club 27, Reading Four Horseshoes 28, Southampton Canute May 4, London Cathouse 5 (supporting Marshall Law), Glasgow University 6, Bedford Angel 8, St Albans Horn Of Plenty 10, Walthamstow Royal Standard 11, Bridgend Tavern 12, Bristol Fleece And Firkin 18, Middlesbrough Chaplins 22, Maesteg 47's 24.

KAPELLA
play Bradford Rio Battle Of The Bands May 27.

16 FOREVER
play Edinburgh Haymarket Bar April 27. They release their debut album, 'Here Come The Bop Boys' this month.

CRY HADES
play Banbury United April 28.

SUNSET STRIP
play Newport TJ's April 24. They record a demo soon.

UNLOVED
play London Marquee April 22. Admission before 8pm is free.

AMPLE CLEAVAGE
play Peterborough Mystery City May 11, Felixstowe Grand Hotel 18, Wombwell Main 23, Nottingham Fagins 31, Stowmarket Regal Theatre June 1.

ASPHYXIA
play Dublin Earl Grattan April 28.

FULL MOON
play Dunstable Wheatsheaf April 25, St Albans Horn Of Plenty May 3, Margate Saracens 5, Eastbourne Rumours 9, Merton Leather Bottle 10, Guildford Compasses 11, Fulham Swan 13, Eastbourne Archery Tavern 17, Bracknell South Hill Arts Centre 24, Tooting Horse And Groom 25.

SYSTEMATIC INSANITY
and Eat The Rich play Dinnington Lyric April 19.

Any bands wishing to play the Lyric should send demo/biog to: Dinnington Rock Society, 26 Leicester Road, Dinnington, South Yorkshire S31 7PX.

VIET LOVE
play Cambridge Route 66 April 30.

UNION
a Preston blues rock band, play Preston Ribdale May 4, Preston West View Leisure Centre June 7.

CATHARSIS
play Middlesbrough Town Hall April 25 (supporting Warfare and Slammer).

CHILDREN
play Bedford Angel April 19, London Marquee 22, London Marquee May 4, London Hippodrome 9.

LUCID DREAM
play Lewisham Roebuck April 19, London Lady Owen Arms 29.

They have a demo available. For details contact: Jim 11 Trappes House, Camkla Road, London SE 16 3NT.

EMERALD
and Noah's Ark play Dundrum Bay Inn May 11, Bangor Craig Miller Hall 12.

LOWRIDER
and Bad Samaritans play Newcastle Broken Doll April 22, Gateshead Colomba Club 27, Gateshead Old Fox May 3.

INSIDE EDGE
play Stoke Newington Pegasus April 21, Bromley Greyhound 23, London Rock Garden May 6.

THRESHOLD
play London Stick Of Rock April 19 and not April 29 as previously announced.

FIST OF WRATH
play Fleet Hare And Hounds April 30.

■ ADRIAN DEAN HEMPSON
is a London based guitarist seeking White Lion/Dokken/TNT influenced musicians to join/form band. Send demo/pic/biog to: 44 Brunswick Gardens Lane, London W8 or call 01-229 0229.

■ FREEFALL
have recruited vocalist Jean-Paul Orr. They play Brentford Red Lion April 21, London Opera On The Green 30.

■ STRANGER
have a demo available priced £2 plus 50p p+p from: Tracy Vater, 10 Downland Place, Canford Heath, Poole, Dorset BH17 7SL.

■ MOONSHINE
seek 'dedicated vocalist with image, ability and sense of humour'. Influences Blues Brothers/Faster Pussycat etc. Call Cheltenham 515248.

■ THRASH BAND
seek 'fast, technical drummer'. Influences Slayer/Evil Dead/Forbidden etc. For details contact (0734) 573073.

■ BODYSLAM
are a newly formed Thrash outfit seeking a Xentrix/Sepultura influenced vocalist. Call Dave or Mike on (0433) 30354.

■ CRISIS
have parted company with drummer Mark Lundy. His replacement is Graham Simpson.

■ BAD ATTITUDE
seek a Tesla/Aerosmith/Metallica influenced bassist. Call Simon on 061-775 3561.

■ WYLDREN CHYLDREN
seek Power Metal bassist. Call Steve on (0892) 39544.

■ CARNAGE
have a demo, 'Impaler Of Souls', available priced £1.75 and T-shirts £5.25 from: Flat 9, 4 Regents Place, Leamington Spa CV31 1EH.

■ TAINT
a new HR outfit seek vocalist, guitarist and bassist. Call Tim on (0433) 30993.

■ SCARLET TEARS
are a new London Glam rock band featuring former Soho Roses vocalist Paul Blitz.

They kick off with the following dates: London Opera On The Green April 26, Brighton Old Vic May 4, Birmingham Edwards 8, London George Robey 10.

■ HYBRIDS
have a six-track demo available priced £2.50 from: Geoff Simms, 44 Nooking Close, Armthorpe, Doncaster, South Yorkshire.

■ MIDNITE SUN
seek a replacement for departing guitarist Nick Clifford. Interested parties should contact Anthony O'Neill on 01-922 5318 (daytime) or Paul Clark on 01-764 0246 (evenings/weekends).

The present line-up play London Ruskin Arms April 26, Croydon Cunningham 28.

■ INNOCENT VICTIM
have a three-track demo available priced £2 from: 11c Sheridan Court, Stapleford, Nottingham NG9 8LY.

■ MAI ROUGE
have tapes, T-shirts and band information available from the following address: 58 Dowbar Way, Thirsk, North Yorkshire YO7 1EP.

■ EX-CHEROKEE
drummer and bassist seek HR band. Call Ed on (0980) 70823 or Andy (0256) 59068.

■ ONCE BITTEN
seek It Bites/Cutting Crew influenced vocalist. Call Russell on (0633) 601613.

■ WHITE RUSSIAN
seek a vocalist. 'No ego, dedication essential'. Contact Mark on (0709) 853145 or write to: Stoneham, Hooton Lane, Ravenfield, South Yorkshire.

■ LADY SABRE
a Florida Metal band, have their second album, a double titled 'Enchanted', available on CD and compact disc priced $11 (casette) or $15 (CD) (add $1 for P+P) from: The Wild Rag, Richard C, 2207 West Wittier Boulevard, Montebello, California 90640, USA.

■ GUITARIST AND BASSIST
seek male or female musicians for HR/Sleaze band in Northampton area. Age 13+. Contact Rachel and Kelli, 25 Crestwood Gardens, Northampton NN3 4TZ.

The big page full of itsy-bitsy stories. Write to: Jon Hotten, Shrapnel, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Inclusion is free, but it's first come, first served – so please give as much warning as possible!

WOKE UP THIS MORMON

In the shadow of the Mormon Church, Salt Lake City, DAVE REYNOLDS wanders around unrepentant. He's there to talk to JACK RUSSELL, vocalist with blues rockers GREAT WHITE, who are on the road again (temporarily) skipping the church and instead knocking at the door to success confident that "someday, somebody's gonna open it"

THE KIDS in Salt Lake City are no different from those I've encountered anywhere else in the US, despite the spectre of the seemingly puritanical Mormon religion looming over them.

In fact, directly opposite the Exhibition Centre where Great White are playing, is the Mormon temple.

It doesn't deter the rockers. Despite frisking on entry by security, the floor inside is littered with tiny bottles of smuggled in alcohol – mostly neat vodka.

Half-an-hour after Great White have left the stage I'm summoned to the back of the band's tour bus by singer Jack Russell. He appears to be far more cheerful than when I last spoke to him about eight or nine months ago when he was looking forward to coming back to Britain, giving, as it turned out, a fairly accurate prediction of when we would see the quintet play the UK again.

Since those UK and European dates with Alice Cooper, the band have just been...

"Touring ever since, man! We've only had three weeks off but even that was just so we could get some press done and rehearse the set you saw tonight.

"I haven't had a holiday for ages. I love being on the road, but I could do with a break once in a while!" *(He got one a week later – the rest of the tour was cancelled due to poor ticket sales/hospital treatment for his deviated septum – Ed.).*

"But seriously I can't bitch about it because this is what I wanna do. It's just when I'm sick or not feeling well like I am at the moment that I start getting like a f**kin' crab! My whiney bitch mode!

"BUT WE'VE got plenty more lined up. After our stint in the States ends then we plan on going to Japan and then hit Europe again around the Summer before starting on a new album."

I felt that the London shows with Alice were rather disappointing especially with the audiences not getting fully behind either Great White or Britny Fox.

"It's always been tough for us in Britain for one reason or another. It seems to me that the crowds, in London in particular, whenever they go to see a band they save everything for the headliner. That, I guess, is cool. I kinda respect that, but it's frustrating for the bands who are opening.

"But I'm looking at it positively in so far as one day there will come a day when we can come over and headline a major show ourselves."

Could that be the day Capitol in the UK decides to release a Great White album on the same day it comes out in the US, and not seven or eight months after the event?

Jack laughs.

"I stay out of politics, man! I don't f**kin' bite the hand that feeds me. I really stay out of the business side of it because I have enough problems to deal with as it is.

"I do feel that our profiles in Europe will get bigger. Whether it takes another album or another two albums it doesn't matter. We'll keep knocking at that door, just like we did in the States, and one day somebody's gonna open it. I think we have what it takes.

"It's hard to determine how we're going to progress in the future musically though. I'd like to keep the same sound we have, as I feel we've found the area where we excel at but we need to explore that area further.

"The next album will be heavier. I can tell you that from the songs we've been working on recently. I'm looking for a solid rock 'n' roll album next time, sort of with the feel AC/DC's 'Back In Black' has."

LESS OF the blues?

"No, no. Not less of the blues but less of the ballad type things. We need to go for a more solid approach. I definitely feel that there is a signature to our music in terms of the dynamics and bridges we use.

"You can always tell a Great White song because some of our songs tend to share the same structures. We're proud of our music. After all we're not a Glam or hairspray band that gets press on our image, we've done everything with our music.

"It's nice to get the success we're having at the moment over here because we know it's all down to our music. We're up to three singles in America now. We've done well with 'Once Bitten, Twice Shy' and 'The Angel Song' and now we've got 'House Of Broken Love' out."

'House Of Broken Love' has just been released by Capitol in the UK, as it happens.

"That song is really close to home with me. It was written about my past relationship with my ex-wife. I'd just left her and I moved in with a friend of mine whose wife had just left him and so we were there one night just getting depressed together.

"We were just gettin' drunk, grumbling and moaning about our respective situations, when his brother walks in and says, 'F**k! What is this place? The house of broken love or something?!'

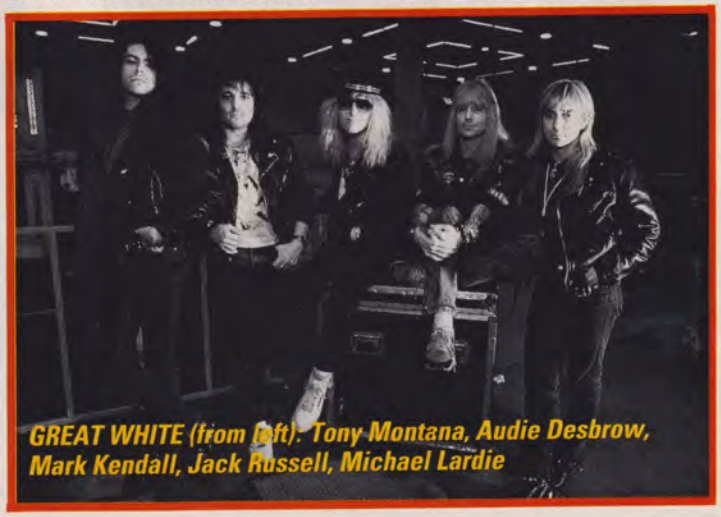
"As soon as he said that I knew I had to use it for a song. A year later I wrote it and it's actually one of my favourite songs on '...Twice Shy'. It's very Great White. It's very much about what the band is about."

THE SAME thing can be said for Great White's choice of covers. Fans of the band know only too well how they can turn songs by the likes of the Angels (from Angel City) and Ian Hunter around and make you feel as if you've never heard them before. Great White leave their teeth marks for sure.

Now it looks like they're going to record another Angels song to follow up the superb rendition of 'Face The Day' (found on the 'Shot In The Dark' album), with 'Can't Shake It' which they've been treating the crowds to on this US tour.

"It's a great song," says Jack. "I really wanna do it for the next album as an extra song. It deserves to be heard. We only cover songs that we really believe in. We don't do covers just to get a hit out of 'em.

"I honestly couldn't believe the success we had with Ian Hunter's 'Once Bitten, Twice Shy'. I hear Ian Hunter has had problems with the younger kids who've been going to see him on tour recently because they wonder why he's playing 'that Great White song' in his set! I pissed myself laughing when I heard that I can tell you."



GREAT WHITE (from left): Tony Montana, Audie Desbrow, Mark Kendall, Jack Russell, Michael Lardie

"We're proud of our music. After all we're not a Glam or hairspray band that gets press on our image, we've done everything with our music. It's nice to get the success we're having at the moment over here because we know it's all down to our music" – JACK RUSSELL

Pic George Bodnar

GETTIN' AN EYEFUL

BRIAN BRANDES BRINKERHOFF has been worried. Not about the ozone layer or the possible loss of the Norfolk coast to the Greenhouse Effect, but about the doings of US rockers ICON. Clouseau-style, he tracks down guitarist DAN WEXLER to get the real facts behind the Icon story, and the scam on their new album 'Right Between The Eyes'

DAN WEXLER'S had quite a roller coaster ride in his rock 'n' roll career. But the Icon guitarist and mainman is anything but down as we burn the telephone lines between LA and his home in Phoenix, Arizona.

Mind you, a tour of the UK with his fellow band mates bassist Tracy Wallach, drummer Pat Dixon, vocalist Jerry Harrison and guitarist Drew Bollmannn as the support act on the King's X tour is enough to bring a smile to almost anyone's face, especially when it's the first time on UK shores.

But before we talk about their new record 'Right Between The Eyes', let's get a bit of background info.

1983 saw their self-titled debut released on Capitol and if nothing else, Icon proved that Phoenix could produce a damn good rock 'n' roll outfit.

A year and a few months later, the surprise album of 1985 came along. Entitled 'Night Of The Crime', the second Icon opus was a marked departure from the guitar anthems of the debut. It was full of melodic songs, keyboards and the like, but with some amazing guitar as well. Icon had created a masterpiece, only Capitol never knew it, and before you could blink an eye, the Eddie Kramer-produced 'NOTC' had come and gone and only rumours surrounded the band.

The full story, as Wexler now tells, had actually started before 'NOTC' even hit the vinyl emporiums.

"What actually happened was that Stephen (Clifford, the original vocalist) became a born-again Christian. As part of that process he decided that rock 'n' roll was the cause of a lot of his problems and that he had to leave the band.

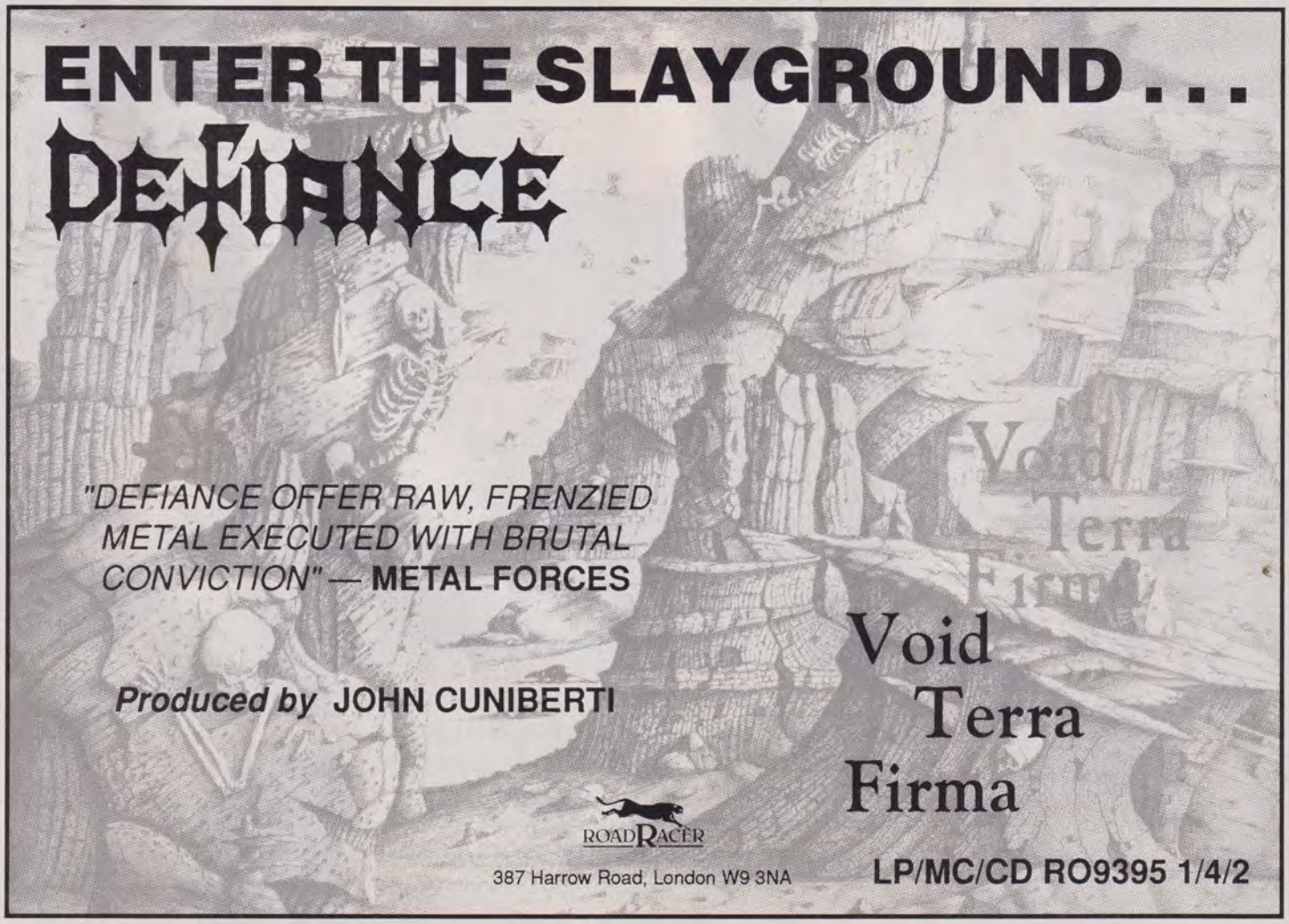
"We started checking out some singers and decided to go with Jerry. That was right around the time that the record came out, so it seemed that Capitol were still into the band and the record because we had found somebody so quickly. The label then called and said they wanted to see us play live to make sure that we were still happening.

"Well, the label saw us and decided we were less than great and dropped us. That was in October and we had already sold more than 40,000 units of the release in the first couple of months so I never really understood why it happened. But it did, and at that point for all intents and purposes, we were finished."

Finished? Not on your life as we all now know, but picking up the pieces of a shattered dream is never easy, but Icon refused to go away.

"Part of the problem was that we had extremely lame management. We all felt that if we were going to make a go of it again, we absolutely had to get new management first. So in January of 1986 we recorded three new songs, including 'Forever Young' which is on the new record, but we weren't looking to get a deal then.

"In 1987 we recorded 'A More Perfect Union', which was just a collection of the demos we had been doing, and



ICON: "I'd be lying if I didn't admit that we began to question what we were doing and what direction we should be going in," sez mainman Dan Wexler

Pic Joe Giron

released it around town."

That cassette certainly didn't light these ears afire, but it did keep the band name alive and indicated another change in both membership and sound. Gone was guitarist John Acquilino and in his place was a full-time keyboardist! What was going on?

"Well, we actually pushed Acquilino out in 1986 because we got tired of his attitude after we got dropped, and stayed as a four-piece for most of that year. I'd be lying if I didn't admit that we began to question what we were doing and which direction we should be going in. We were grasping at straws a little bit, but in 1988 we did another four-song demo that was much heavier than 'AMPU'.

"In August of that year ('88) we did a big showcase and everybody that came passed on the band and rightfully so – we weren't really ready. We knew we had to go back to a two guitar line-up and so in October we showcased again and got the deal with Megaforce."

With a set of contracts tucked firmly in their back pockets along with new guitarist Bollmann in the fold, the band headed into the studio in early 1989.

The resulting record, 'Right Between The Eyes', is tougher and dirtier than many may have expected, and in my mind leans much closer to their debut than anything.

While some people aren't exactly piling on the rave reviews about 'Right Between The Eyes', the band's point of view about the record is, of course, much more positive.

"I think 'RBTE' is a cross between the first two records and that's exactly what we had hoped for," Wexler quickly answers.

"I know Dave Reynolds wasn't real positive in his review of 'RBTE' but it doesn't really bother me because the things he was saying are the same type of things we got when 'NOTC' came out. People kept saying to me, 'What happened on that record?', and now it's an underground classic.

"I think 'RBTE' is a great record and I have a feeling that it'll come full circle and people will realise that this too is a strong record. We all stand by this record 100 per cent and know it's the right thing to comeback with."

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Mega-Death

DEATH, DEVASTATION, EPIDEMIC
Omni, Oakland, California

JUST WHEN you thought it might be all over, Epidemic decide to sweep conscience, kick your mental ass for missing most of its fluent, mobile and charged display, and make you aware in two songs that they could very well be the next exciting, nut-rupturing, brain-bludgeoning Thrash package to smack your rosy little cheeks.

A frontman who could certainly have been stagefront for the last Slayer show paces and circles with a grin and a fist, and Epidemic look like they could be, well, you know, one of the next.

Devastation took charge from the off, set about their battle plan with gusto and let you have it right on the mush (*not* Mosh!). Incessant drillhammer pace plus co-ordinated banging that sees inter-hair weaving taking place make you realise that Devastation know what they want: the full-total Death crowd.

But a high energy level alone is not quite enough, and the lack of pacing was started to become painful. Which is when the band pulled out their finest number, 'Desolation', a supplier of true

DEATH: not funny (honest)

injected pace, before the energy overload decides to scream and punch its way back into the forefront of conscience (read, 'ears'). Devastation know all about bonding wiv da kidz, and their windmill-hair flurries are guaranteed to join band and crowd in one jelly of movement. Overall, Devastation are coming from the school of solid speed and brutality that Exodus founded, and whilst this is quite appealing for a few numbers, lack of pace and some similar speed runs left Devastation with no subtlety or variation.

There is something so coldly blunt about a name like Death that it demands more of your attention than snide sniggers and giggles. Of course it would be easy to hatch such jokes as, 'Cor blimey, wot-abart a bit o' Death for ya?', or 'I luv Death, tee-hee-hee', but with such noise giants as Carcass stepping into the foray, Death deserve more. And live they do actually cut a pretty mean old figure.

Death are Grade-A students of the rhythmic qualities involved in, er, Death Metal, and their dooming, booming sound is indeed a menacing aural presence. Maybe the slowest band on the bill at times, Death initiated the crowd into the slower forms of, er, Death. Intense growling from Chuck Schuldiner coupled with some tasteful lead breaks amidst the thunderous bottom-boom gives Death more than one simple dimension. It's a surprise.

'Altering The Future', Schuldiner's controversial slower menagerie of moods and meanings, is a superb piece of Death Metal, all the right elements of precision and might captured in a whipping format dedicated to giving you a good aural flogging.

When Schuldiner says that Slayer fans would easily get into Death, I'd go further and count all those jellybabies who claim to be into intense and uncompromising music. Indeed when Schuldiner dedicates 'Open Casket' to 'People who talk shit about Death Metal', I can't help but cast a glance at those who stand on the periphery and snigger patronisingly. Because Death are no joke at all. No novelty. No cheap man's Slayer. Death are a legitimate and able body, playing music stuffed with mature progressions, weirdo twists and interesting rhythms. Rhythm pigs for real. And having gone to the show with a slight smirk myself, I found the aforementioned grin slapped clean off my semi-cynical face. As far as the reaper goes, Death cut a mean show tonight. Finally I learnt what Kaye's known for years.

STEFFAN CHIRAZI

DEVASTATION: devastatin' (almost)

Pix Mark Leialoha

Dolly mixture

STAGE DOLLS: clubbed to death

STAGE DOLLS
Marquee, London

THE STAGE Dolls are in danger of overstaying their already slender welcome. A recent Fish support tour, a handful of headline British dates to their name and now *another* Marquee headline. Their persistence is nothing if not dogged, though not fully rewarded either. The turnout – and don't forget it's a Friday night – doesn't merit the opening of the upstairs bar.

The Stage Dolls, now a visible four-piece with a keyboard player rising from behind the line of Marshalls, look relieved anyway. The strain of the Fish hardcore, dutiful in word to the man alone, has taken its toll. The Dolls are delighted to be playing as a headline band, glorious in the glow of their own crowd.

There is an unlikely thrashabout at the front, interested stragglers at the back. The core is as tough as an apple stem, concentrated toward Torstein Flakne's hackneyed, though heartfelt resumé of rock and roll thank yous, before they step easily into 'Hanoi Waters'. The sound is, as the spine of their material, a smooth passage of harmonies and hummability. Hell on wheels it's not, though no less satisfying because of that.

'Lorraine' is a freewheeling US highway smash that never was; toe-tapping, finger-clicking, irritatingly catchy. The visual vacuum of two vocalists but no frontman acts, this time, as no hinderance on the equipment cluttered Marquee stage. The combination of Terje and Flakne's voices clear and steely, pushing toward the silent balcony.

'Love Cries' is warm and quickly welcomed, while 'Still In Love' steps all over the feet of Kiss' 'Lick It Up', a legal technicality away from trouble. The verses are brimming, the chorus the weakest link.

As yet, the sum of parts doesn't quite make up the visual live whole, though glaze over the momentary cracks and the Stage Dolls could be one international hit single from stadia eternity. It could happen any day now...

PHIL WILDING

Pic Paul Harries

ST JAIMZ, BOYSTOWN
Queens Hall, Bradford

St Jaimz

Boystown

BOYSTOWN have a mission. The New Jersey syndicate led by David Poleman are coming in out of the backwoods with all the determination of every blue-collar worker that they claim to represent. Bradford, Poleman remarks, is the kind of place Boystown belong.

Equal parts Roger Daltrey, Bryan Adams and Henry Winkler, Poleman has taken a blow-torch to AOR. Not for him the divvy syrup of Michael Bolton or Phil Collins, Boystown instead touch on Springsteen, sometimes Bon Jovi, and often Bryan Adams.

There are enormous, spirited songs of oppression and abuse from the heart of smalltown America. *'Kiss your children, hold on to your girl/Then close your eyes, that's the way of the world'*, Poleman sings on their anthemic seven-inch 'Way Of The World', and they are sentiments echoed throughout Boystown's set.

'All Inside My Head' successfully captures the desperation of the Boss' 'Thunder Road' and 'Dancing In The Dark', stripped down to the bare bones of guitar-toutin' concern. With bassist Joey Sykes and guitarist John Teto supplying backing vocals, Boystown near perfection on 'Oil & Water' and 'Heart Full Of Rain'.

So go away and swallow Boystown's conscience and four-minute formula of evocative composition. They may look like an ad man's wet dream but their three chords run deeper. So there.

In comparison Steevi St Jaimz is a ropy old tart, still hamming out the wheezing windbag of 'Ragamuffin' as if anyone really gave a shit that he was once the arrogant and self-proclaimed demi-god of Tigertailz.

Steevi St Jaimz's new carcass is the same cartoon make-up explosion that the world forgot. Naturally he still aspires to be part-Iggy, part-Lee Roth, a midget nightmare of mawkish tantrum. But Steevi St Jaimz is merely an attitude problem gone berserk.

His band skid in their booties across their master's stage like end-of-season lemmings, belting out the three-minute bubblegum splatter of 'Cat On A Hot Tin Roof' and 'Kick That Habit' like they really want to be somewhere else. I don't blame them.

As a final gesture St Jaimz turns Lizzy's 'Cold Sweat' into pantomime and rolls on his back in a pool of water. Stay there, jerk.

CHRIS WATTS

EMPIRE STATE
Royal Standard, Walthamstow

HERE'S THE deal, right? The guitarist on the left, with the pink axe and the pin-stripe thermal long johns showing through the holes in your jeans: for Christ's sake stop doing that ridiculous skippety-hoppity footwork that looks like you're dying for a piss. Okay, so it probably is the result of hours of practice in front of the mirror, and maybe some shithead told you it looks cool. But it doesn't – you look like a dork. Instead, practice putting some balls into your playing. A bit of energy. Life. Sweating is allowed!

You! The other guitarist with the Jackson and the Joe Elliott-style strategically razored denims: give it some bloody wellie, the effecting 'get this, sucker' facials when only strumming a beginner's chord is permissible.

Bass player: the lanky dude with the lead vocals who wants to be a sex God (like Krusher!). Okay, a couple of mini-skirts at the front were interested without you having to try too hard – you'll probably pull tonight. But stretch your lungs a bit. Even these rather dull, unimaginative, Comfort-soft rock numbers you're doing will benefit from a bit of vocal power.

Drummer: nice new kit and rack you've got there. But see all those drums? They're for playing. If you only want to play three of 'em, leave the others at home instead of cluttering up the stage.

Other pointers: don't have a roadie come running on with a fistful of set lists when you've already played three songs. It looks very unprofessional. And if he has to, don't let him place one right over pink axe's pedal board, so that he can't see whether he's wired in to 'mellow' or 'super-mellow'.

Lastly, write some songs with a bit more imagination, some interesting chord sequences and choruses that are less instantly forgettable. This lightweight rock is okay – if that's what you wanna do, then fine. No problem. I can handle it. But play it with a bit of conviction and throw some of energy into it. Don't be ashamed to go for it a bit more, as if what you're playing actually means something to you. You can all play, but you seem to leave your hearts and souls in the dressing room.

So I sound cynical? Do you think I'm being too subjective? Was that someone clapping that I heard or was it just my imagination?

PAUL HENDERSON

LO GIRLS, RICH RAGS
Royal Standard, Walthamstow

I KNOW me 'ero Ian 'Untah was unceremoniously dropped from Phonogram (you bastards!), but has it really come to this? Supportin' at the Standard, singin' for Rich Rags with Ronson well outta the frame?! Hold up! This Ian Hunter ain't...'Ian Hunter'! This droogie carryin' the IH initials is da frontman for Hull hucksters Rich Rags – a hard rockin' (hey! I got all the original phrases!), charm-injected, not too un-shabby four-piece.

Rich Rags were well into their alloted segment when I wafted in, but, well, I knew Ian'd always leave '...Dudes' till the encore. Juuuuuuust kiddin'. Ackshully, I thought they were suckin' on a biggie at a first glimpse, with their tired 'n' tested bargain-bin-rock-star-with-a-safe-hint-of-Glam image. But they miraculously nailed my initial reaction an' sucked me into their groove with minor gems like 'Money Don't Talk' and in particular 'On The Tiles' – a cannily crafted toon with more hooks than a cloakroom.

Rich Rags don't get the total Zell stamp of approval, but if you strain yer baby-blues the ink has made an impression.

Now, forgive me if I'm wr...wro....wrrro...um – ever so slightly incorrect(!), but do I get the impression that vocalist Bo of LO Girls craves to be some kinda Axl Rose with goody two-shoes principles? A nun with a gun? An alcoholic Captain America? *'It's great to see couples again,'* the corkscrew mop-topped one announces with unashamed sincerity, as he launches into an anti-one night stand rap. His Claire Rayner spiel incited hecklin' from one portion of punters, but Bo 'n' Co were undaunted, an erect middle finger from guitarist John H being the response.

Bo's influences are as glarin' as a spotlight slicin' the fog; he does Axl's patented straitjacket shuffle, but attempts to counteract any damn Yankee-isms with a Union Jack emblazoned T-shirt. The band's patriotic preachin' is admirable but somewhat ineffective when it supercedes a super-slick rendition of Buns N' Toasties' 'It's So Easy'. It's so obvious.

In the talent department LO Girls are a good head 'n' shoulders above average. They glide effortlessly and not over (or annoyingly) arrogantly across the stage, a tidy little unit who no doubt take their craft seriously. And they either rehearse in a friend's garage or are ridiculously in debt to their local rehearsal room if their marked improvement from the last time I set mince-pies on 'em is anythin' to set standards by.

And with that near-as-yer-gettin'-to-complimentary-for-now closin' assessment, it's LO from them and goodbye from me. Sweet dreams.

RAY ZELL

RED DOGS
Marquee, London

THE RETURN of Rambo Redneck. Straddling the land with a list of pinkos and perverts, subversives and sickos. Burning VoiVod albums and Soundgarden lyric sheets, plucking the agitators from shell-holes and taking a bead on anything that isn't heavy bloody rock 'n' bloody roll.

And in their place Rambo Redneck inserts mediocrity. And suburban rock 'n' roll bands are all the rage again.

Fresh from supporting the Quireboys this is Red Dogs' debut Marquee headline and the fan club are out in force. Armed with Instamatics and party-poppers, their response is infectious and heartening. To their credit and my utter surprise, Red Dogs live up to it all.

Moulded from Bad Co and the Faces, a little bit of what you fancy and a lot of Redneck manuals, Red Dogs play it straight and simple. No gimmicks, no subversion, no unnecessary chatter. Instead the quintet bow their heads and deliver a set that is stoic and spartan, spirited and satisfying. Kept above water by the individual talents of vocalist Mickey Ripley and guitarist Paul Guerin, the sceptics are impressed and the fan-club appeased.

Rambo Redneck's protégés win two encores and a deal with Razor. Whether their formula of smoky bar-room rifferama is strong enough to shift copies of their 'Sweet Little Ruby' EP remains to be seen, but in the interim Red Dogs are kicking up a storm.

Rambo Redneck is watching closely.

CHRIS WATTS

SEEING RED
Venue, Edinburgh

IMPROVING BY leaps and bounds is not something unique to Seeing Red. Once they were disjointed, once they had no direction, once they thought rock stars could have beards (ZZ gimmick?). Now they have some good tight tunes (some average), but above all, a clear direction. Trouble is, it's a direction followed by a multitude of other bands who could be rounded up under that catch-all label, melodic hard rock.

Where are they going? Well, if they keep improving at this rate, they could easily escape from the batch of several thousand club bands which shoot to oblivion every year.

They might even join that more exclusive bunch of hundreds of bands which are almost as likely to shoot to oblivion but from which one lucky combo with heart wrenching tunes might strike it superficially rich. It's a tough old world out there.

RICHARD HEGGIE

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No 225 Vixen cover plus Gary Moore, Quireboys, Mammoth, Slave Raider

No 226 W.A.S.P. cover plus Peter Criss, Scorpions, Poison, Alexa, Xentrix

No 227 Exodus cover plus Tesla, Def Leppard, Vow Wow, Metallica

PLUS: all issues from issue **226** to present, excluding numbers **248, 249, 258, 259, 273** and **279**.

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***Mega Metal* No 8** featuring Celtic Frost, Exodus, Metallica, MOD, Onslaught

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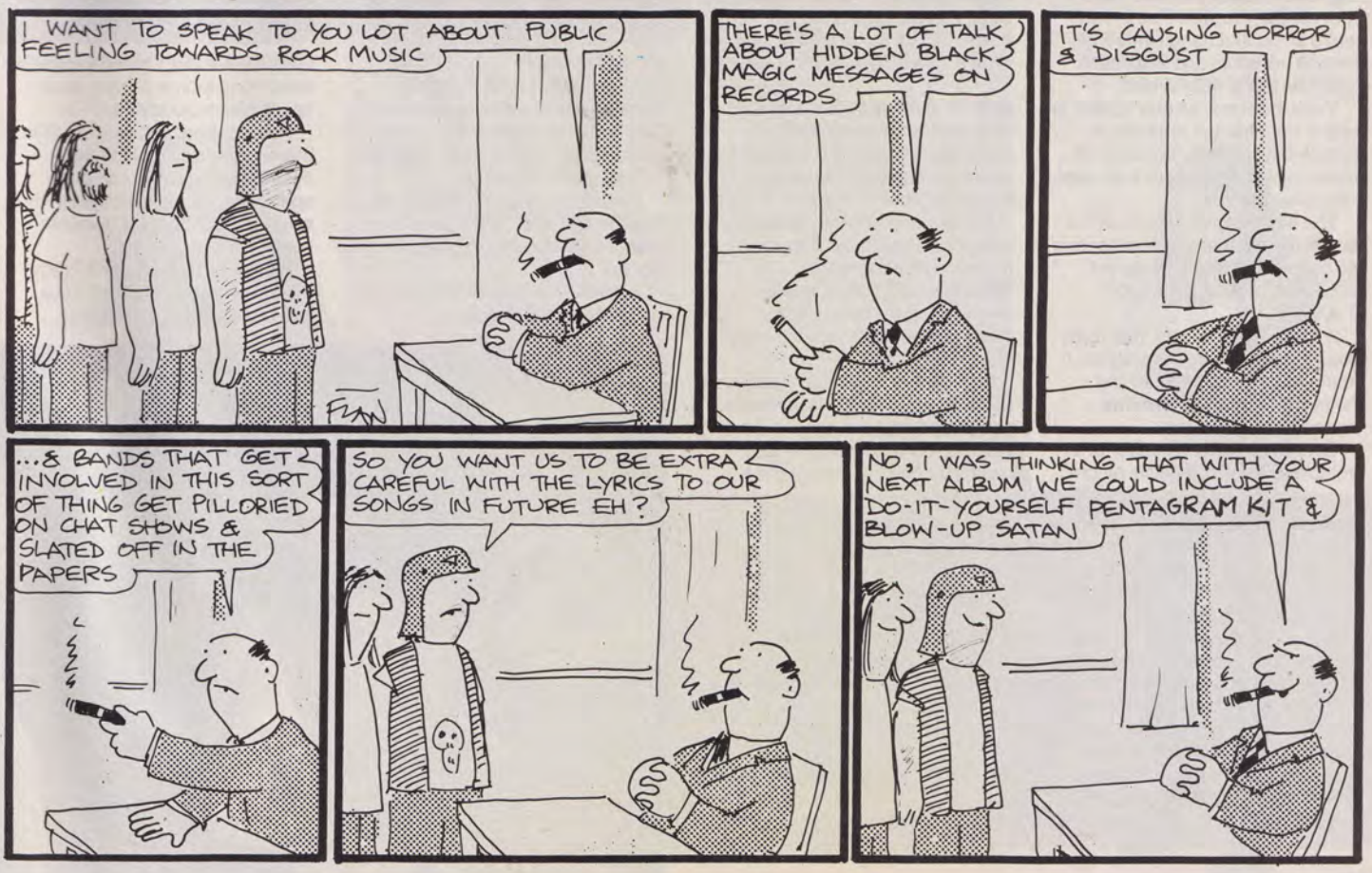
PANDORA PEROXIDE

by Ray Zell

BRICK OUTHOUSE

by Kevin B Flannery



VIEW FROM THE BAR

■ 'ALLO, BOOZERS... in a hurry, are we?

We sure hope not, cos if you wait around here with us you could well find yer wastin' yer precious time.

The second hand moves. The big hand moves. The little hand moves. But you, you'll be in that weird limbo that hangs irritatingly betwixt boredom and frustration. You'll be at the 45 bus stop.

Yush, boozers, 45 bus spottin' is one of our stranger hobbies. A completely fruitless (borderin' on masochistic) endeavour that reaps no visual rewards.

The 45 bus doesn't even arrive late in the company of another two 45 buses, as is the warped yet accepted tradition of London Transport.

If it did, oh joy of joys, that really would be an eye for sore sights. A luxury on a par with gettin' the point of a **Pandora Peroxide** cartoon!

So... does this red bugger of a vehicle exist? Oh, it exists alright. It exists in the same way Loch Ness Monsters, Abominable Snowmen, Flying Saucers and **Nigel Mogg** buying a round exist!

Welcome to the Twilight Zone, boozers, we do hope you like the view... the View From The Bus Stop! Please, grab a can an' feel free to join us as we wait to see... what's comin' over the horizon....

■ SOS! SOS! Mayday! Mayday! We, yer normally efficient, all-knowin', finger on the ground, ear to the pulse 'Bar boogie bandits need your help!

Did any of you eagle-peepered early-risers catch the Saturday mornin' kiddy pop-show **'Motormouth'** t'other weekend, when they did a phone-in with **Jason Donovan**? Yes, we did say 'Jason Donovan'!

One viewer asked our mate Jase (a-hemmmm!) what his favourite record was and, we missed the title, but it was by **Kiss**! At his casual mention of the band the studio fell silent.

"You know Kiss don't you?" a puzzled Jason asked a presenter. The baffled presenter shook his head, as did a completely clue-less pimply studio audience.

"Kiss!" he pleaded, shakin' his head in disbelief, "they used to wear make-up and big platform boots!"

But what we here at 'Bar HQ desperately, desperately, DES-PER-ATELY wanna know is – which Kiss toon is it that's Jase's fave? Which bloody one?

Help us, boozers. Help us fill in this important part of the great cosmic jigsaw so we can once again sleep at night content in the awareness of Jason's favourite song!

Please? Pretty please? Pretty please with sugar on top? Look, just fuggin' get to it, right?!

■ *HEY, HOLD the front page – is that a bus?! Wait... it... it doesn't appear to have a number or a marked destination! In fact (do you get that same spine-tinglin' sensation we get when you hear the word 'FACT'?) this bus has no distinguishable markings whatsoever!*

*Oh, silly me, perm my hair an' call me **Shirley** (**Sue**, **Sharon** an' **Caroline** can all call me too!) it just hit me!*

"The bus, surely?"

*No, not the bus – what the bus represented! And don't call me Shirley! It's... hold on to your baseball caps... **KEN OF THE WEEK**!*

Altogether now: YAAAAY!

*This week's kanny Kenneth kandidate (three Ks? Not bad...) is... we'll come straight out with it... **Lani Jane**, keyboard player with **Pretty Boy Floyd**!*

Whaddaya mean, 'Who?!'

Where's ya manners, boozers, and why is yer knowledge of this great band so pathetically limited?!

Shame on you, boozers, shame on you! Look, there he is plain as the lipstick on their poutin' gobs, second from the left in the pic, wearing that super-stylish 'Blood Sucking Freaks' T-shirt! Lani fuggin' Jane!

*Don't you remember him in PBF's fantastic **'Rock 'N' Roll Is Gonna Set My Pants On Fire'** video? Well he's there, Goddammit! Shakin' his bits 'n' bobs, doin' the business, givin' it his best shot, bless him! He even wears T-shirts with big naff slogans on to try an' attract your ever-waverin' attention!*

*Sigh. Never mind, Lani... we luv ya... (or at least **Geoff** does...!)*

■ *WHAT'S THAT trundlin' over the hill? (Who said 'over the hill'?!) It's bigger than a bread box, it's red (trust us, boozers, it is most definitely of a scarlet hue!)... why, in its own very individual way it could even be (and has been on many an occasion in these hallowed pages) referred to as 'Handsome'.*

A hansom cab? 'Fraid not, bus spottin' boozers, you know cabs are like condoms – there's never one available when you need one!

*This bruiser is none other than **Tattooed Love Boat** stixman **Mick 'Little Red Ridin' Hood' Ransome**, photographed backstage at the old Marquee back in 1932 when he used to hit the pots for NWOBHM legends (coff!) **Praying Mantis**.*

Yeah, go on, all together now: 'I DIDN'T KNOW MICK RANSOME USED TO BE IN PRAYING MANTIS!'

Well, now ya do. An' that information and 20p'll getcha a cuppa tea!

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

■ OH, **WILLIE**, Willie – you are so-o-o silly.

Quireboy Spike's best friend Willie Nillie (not be confused with our own **Smelly Nelly**!) and his backin' band the **Gripe** were in Air Studios reshently recordin' their forthcomin' **'American Dream'** 45 (is this a plug or what!?) when - disaster! Young William was gettin' all recreational in the recreation room tryin' to impress producer **Andy Andy** (ex-**Duran Duran**) **Taylor Taylor** with his pinball wizardry on the Bally Pinball Wizard machine, donated to Air by **Elton John**.

Anyways, ol' gee Willie-kins is well in orbit, pingin' like a good 'un, when he gets a wee bit carried away! In his frenzied excitement the normally mild-mannered one whomps the machine to move a stationary ball (oo-er!) and his fist, which could be a lethal weapon in the wrong hands, crashed through the glass! KERRRRRRRASHHH! Rinkle-tinkle! (Er, that's the little shards of glass fallin' after the initial impact... ahem...!)

But did our William let this minor incident spoil the overall experience of recordin' in such an auspicious studio?

"Oh no," said ol' chuckle-chops, "I had a smashing time!"

Hmm. We do believe there's a cleverly hidden pun in there somewhere...

■ WE HEAR (which means it is now a finely-formed FACT!) that **Tommy Lee**, drummer of peace lovin' **Mötley Crüe**, ended up in hospital with concussion reshently after, and we quote, 'falling from a rope at a concert'.

Stupid bugger. He can do kamikaze somersaults in his gravity defyin' drumkit gizmo – but he can't climb up a piece of bleedin' string?!

Sometimes, boozin' brethren, we sit down and we seriously wonder about these people...!

■ NOW 'ERE'S a funny thing! Laugh? We nearly passed the fags around!

And on the subject of fags, **Guns N' Roses** (er, I think we coulda phrased that better... then again...!) hired a plane to take them to the reshent **Farm Aid** event in Indiana – just so they could light-up!

It seems, sippin' siblings, that there's a no smoking law in the land of mouldy hamburgers on flights that last less than three hours. An' **Axl** and his cohorts figured that they wouldn't be able to hold out that long for a puff on a cancer stick. Poor babies!

Not to mention it was, get this, boozers, more economical to hire a private plane than to pay lawyers' fees to get their bad asses off of a federal offence for, like, puffin' away on a regular scheduled flight!

Right on, guys. At this corner of the 'Bar we've got a sneakin' admiration for logic.

■ RUN FOR the hills! No wonder there's been a conspicuous lack of Armadillos of late, boozers, people are... gulp (and we mean 'gulp' literally!)... EATIN' the wee nocturnal armour-plated mammals!

In *You* magazine (the mag ya get with the *Mail On Sunday* – a newspaper not a booze paper!) t'other week they ran a feature on some old biddy who pens books on Mexican cuisine, under the breathtakin' banner of 'AND IS THERE ARMADILLO FOR LUNCH?

Yeesh! Kinda hits ya... er.... right between the legs, dunnit?

One of the obviously insane crinkly's books ackshully gives details on 'HOW TO PREPARE A NEWLY KILLED ARMADILLO'!?

Is the notoriously popular rock star secret-trouser-pocket-filler in danger of total extinction?!

■ HMMM. WHY is everybody eyein' each other uneasily with one eye-brow hoverin' above their Uncle Ned? **Zell**'s latest instalment of **'Pandora Peroxide'** (elsewhere in this very ish) is passed around but nobody dares comment on its, some might consider 'risqué' content. But ever-diplomatic and sensitive VFTB breaks the ice:

It's, uh, a tad controversial isn't it, Zell, you sick bastard?

"Why? Pandora occasionally features the 'token' fans... so I thought I'd introduce one that happened to be in a wheelchair," the silly old sod blabs, but once you've put a penny in Zell's slot he doesn't stop until his Duracels burn out!

"I used to know a kid who went to gigs in his wheelchair, and a letter in a recent *K!* from a wheelchair-bound person got me thinkin'. That and noticin' how me local Virgin Megastore has installed these nifty little lifts for wheelchairs just inspired me," he says, gesticulatin' foppishly. "Not to mention the fact that a Dalek can also visit the megastore now with relative ease!" (?!?)

Yeah, but... what's the point?

"This character in a wheelchair is just another kid who Pandora'll treat with as much disrespect as she does the other ones. Anyway, he gives as good as he gets and he and Pandora both end up lookin' like twats. So what? That's my point."

Ahh, we get your point... the point is – there is no point!

"My point exactly."

OK, then. How about we all nip down to the bar an' 'ave a few more points?

"Point taken."

You take my point mate – an' I'll nut ya!

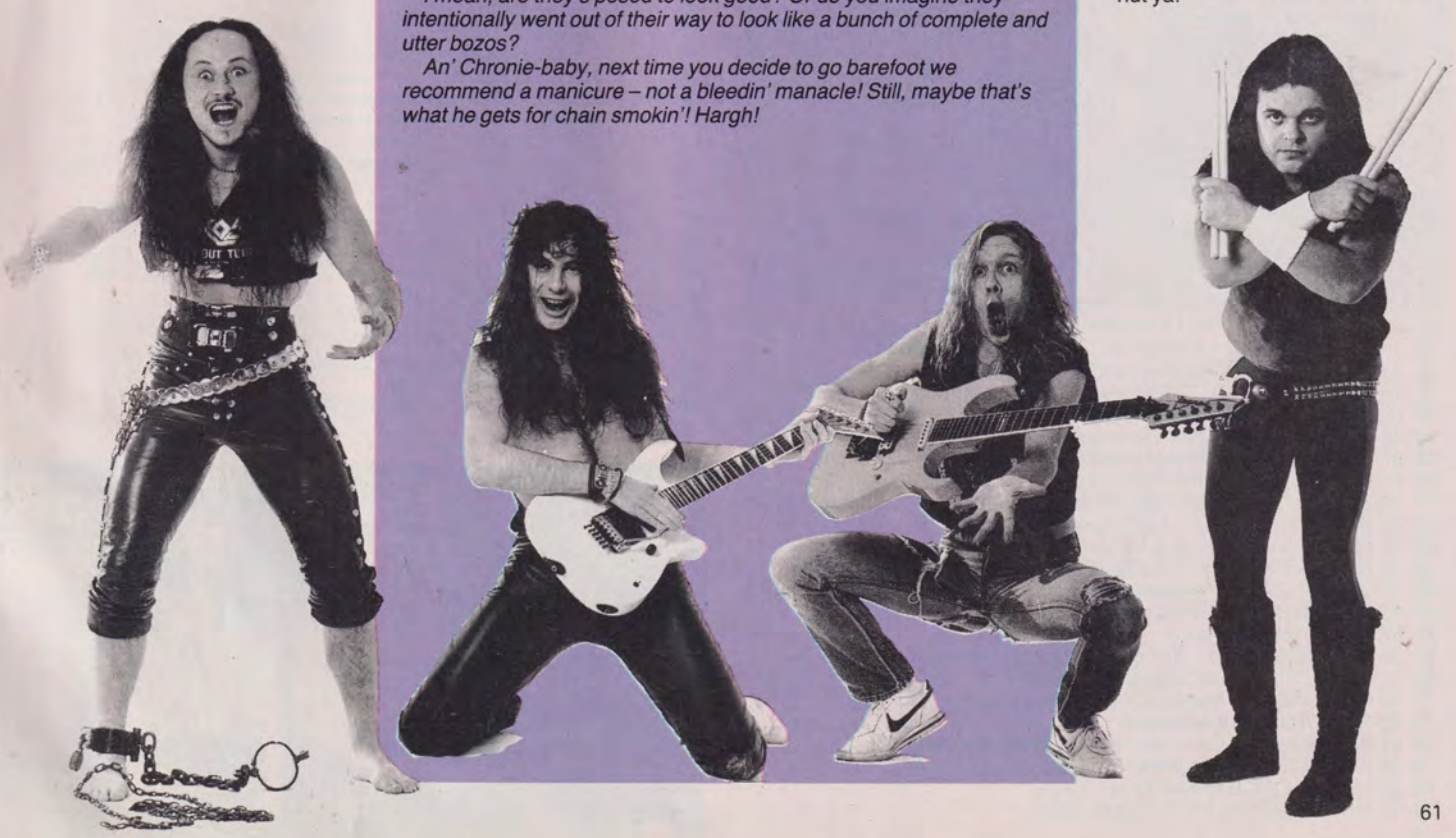
■ *WHAT'S GOIN' on 'ere, then? Nothin' much, just failed rock star **KK** – one-time bassist with sub-legendary **Marionette** – and our very own **Nasty Smelly Nelly Jeffries** pokin' their tongues out at each uvver. And the one wiv da longest proboscis? None other than KK! And why? Cos he drinks **Carling Black Label**, of course!*

■ *UN-FUGGIN'-BELIEVABLE. Like, is there a special agency somewhere that record companies employ to dream up stupendously stiff press pics?*

*No, boozin' buddies, this ain't the back end of a bus, this is **Cronos** – the name of the man is the name of the band. This week's **Earth Shattering Shot Which Practically Defies Description**!*

I mean, are they s'posed to look good? Or do you imagine they intentionally went out of their way to look like a bunch of complete and utter bozos?

An' Chronie-baby, next time you decide to go barefoot we recommend a manicure – not a bleedin' manacle! Still, maybe that's what he gets for chain smokin'! Hargh!



METAL CHARTZ

ALBUMS

1	–	BRIGADE	**Heart** (Capitol)
2	–	WASTED YEARS/STRANGER IN A STRANGE LAND (mini album)	**Iron Maiden** (EMI)
3	2	STILL GOT THE BLUES	**Gary Moore** (Virgin)
4	3	MANIC NIRVANA	**Robert Plant** (Es Paranza/East West)
5	1	RUNNING FREE/RUN TO THE HILLS (LIVE) (mini album)	**Iron Maiden** (EMI)
6	7	A BIT OF WHAT YOU FANCY	**Quireboys** (Parlophone)
7	4	BEZERK	**Tigertailz** (Music For Nations)
8	9	THE REAL THING	**Faith No More** (Slash/London)
9	6	PURE SOFT METAL	**Various** (Stylus)
10	11	PERMANENT VACATION	**Aerosmith** (Geffen)
11	8	BACK STREET SYMPHONY	**Thunder** (EMI)
12	12	SKID ROW	**Skid Row** (Atlantic)
13	5	2 MINUTES TO MIDNIGHT/ACES HIGH (mini album)	**Iron Maiden** (EMI)
14	10	SLAM	**Dan Reed Network** (Mercury)
15	16	PUMP	**Aerosmith** (Geffen)
16	14	APPETITE FOR DESTRUCTION	**Guns N' Roses** (Geffen)
17	–	ACT III	**Death Angel** (Geffen)
18	17	VIGIL IN A WILDERNESS OF MIRRORS	**Fish** (EMI)
19	13	OBNOXIOUS	**Acid Reign** (Under One Flag)
20	15	FLIGHT OF ICARUS/THE TROOPER (mini album)	**Iron Maiden** (EMI)
21	32	HITS OUT OF HELL	**Meat Loaf** (Epic)
22	42	FLYING IN A BLUE DREAM	**Joe Satriani** (Food For Thought)
23	19	BAT OUT OF HELL	**Meat Loaf** (Cleveland International)
24	–	LAST DECADE DEAD CENTURY	**Warrior Soul** (Geffen)
25	18	RUN TO THE HILLS/THE NUMBER OF THE BEAST (mini album)	**Iron Maiden** (EMI)
26	40	GN'R LIES	**Guns N' Roses** (Geffen)
27	23	SHAKE YOUR MONEYMAKER	**Black Crowes** (Def American)
28	30	SOFT METAL	**Various** (Stylus)
29	26	RECKLESS	**Bryan Adams** (A&M)
30	27	FOUR SYMBOLS	**Led Zeppelin** (Atlantic)
31	20	NEW JERSEY	**Bon Jovi** (Vertigo)
32	21	JUST SAY OZZY	**Ozzy Osbourne** (Epic)
33	28	WOMEN IN UNIFORM/TWILIGHT ZONE (mini album)	**Iron Maiden** (EMI)
34	24	PURGATORY/MAIDEN JAPAN (mini album)	**Iron Maiden** (EMI)
35	29	INTRODUCE YOURSELF	**Faith No More** (Slash/London)
36	25	SLIP OF THE TONGUE	**Whitesnake** (EMI)
37	39	GREATEST HITS	**Aerosmith** (CBS)
38	37	BAD ENGLISH	**Bad English** (Epic)
39	33	RUNNING FREE/SANCTUARY (mini album)	**Iron Maiden** (EMI)
40	22	HYSTERIA	**Def Leppard** (Bludgeon Riffola/Phonogram)
41	34	SONIC TEMPLE	**The Cult** (Beggars Banquet)
42	51	DELICATE SOUND OF THUNDER	**Pink Floyd** (EMI)
43	36	THE NUMBER OF THE BEAST	**Iron Maiden** (Fame/EMI)
44	44	RADIO ONE	**Jimi Hendrix** (Collector Series)
45	re	BON JOVI	**Bon Jovi** (Vertigo)
46	–	SURPRISE ATTACK	**Tora Tora** (A&M)
47	54	EAT ME IN ST LOUIS	**It Bites** (Virgin)
48	31	BENEATH THE REMAINS	**Sepultura** (Roadrunner)
49	41	TRASH	**Alice Cooper** (Epic)
50	46	10 FROM 6	**Bad Company** (Atlantic)
51	45	LED ZEPPELIN III	**Led Zeppelin** (Atlantic)
52	49	THE SINGLES ALBUM	**Jimi Hendrix** (Polydor)
53	57	MASTER OF PUPPETS	**Metallica** (Vertigo)
54	re	ON A STORYTELLER'S NIGHT	**Magnum** (FM/Revolver)
55	re	THE HITS	**REO Speedwagon** (Epic)
56	re	WHITESNAKE 1987	**Whitesnake** (EMI)
57	52	IRON MAIDEN	**Iron Maiden** (Fame/EMI)
58	48	ELIMINATOR	**ZZ Top** (Warner Bros)
59	61	...AND JUSTICE FOR ALL	**Metallica** (Vertigo)
60	65	KILLERS	**Iron Maiden** (Fame/EMI)
61	re	RIDE THE LIGHTNING	**Metallica** (Vertigo)
62	50	DON'T PREY FOR ME	**Little Angels** (Polydor)
63	60	LOVE	**The Cult** (Beggars Banquet)
64	re	GRETCHEN GOES TO NEBRASKA	**King's X** (Megaforce/Atlantic)
65	43	GUTTER BALLET	**Savatage** (Atlantic)
66	62	BACK IN BLACK	**AC/DC** (Atlantic)
67	67	HEART	**Heart** (Capitol)
68	38	HEAVEN AND HELL	**Bonnie Tyler and Meat Loaf** (Telstar)
69	63	LED ZEPPELIN	**Led Zeppelin** (Atlantic)
70	re	SEASONS END	**Marillion** (EMI)
71	56	POWERSLAVE	**Iron Maiden** (EMI)
72	47	SEVENTH SON OF A SEVENTH SON	**Iron Maiden** (EMI)
73	73	...TWICE SHY	**Great White** (Capitol)
74	55	DR FEELGOOD	**Mötley Crüe** (Elektra)
75	59	TAKING ON THE WORLD	**Gun** (A&M)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	NICOTINE AND A MAN CALLED BEAM **Smashed**
2	BLACKOUT IN THE RED ROOM **Love/Hate**
3	KICKED AND KLAWED **Cats In Boots**
4	SHAKE YOUR MONEYMAKER **Black Crowes**
5	JUNKYARD **Junkyard**
6	EVERY DOG HAS ITS DAY **Salty Dog**
7	ALIVE II **Kiss**
8	FASTER PUSSYCAT **Faster Pussycat**
9	COCKED & LOADED **LA Guns**
10	LEATHER BOYS WITH ELECTRIC TOYS **Pretty Boy Floyd**

UNCLE SLAPPER is our lucky reader this week, and he's the very friendly (if rather manic) bass player from Bolton-based band SMASHED.

IMPORTS

1	1	BLACKOUT IN THE RED ROOM	**Love/Hate** (CBS)
2	2	NEIGHBOURHOOD THREAT	**Johnny Crash** (WTG)
3	–	SHAKE YOUR SOUL	**Baton Rouge** (Atlantic)
4	–	DYNAMITE FROM NIGHTMARE LAND	**Kill For Thrills** (MCA)
5	3	LOUD AND CLEAR	**Signal** (EMI)
6	4	LAW OF THE ORDER	**Shark Island** (Epic)
7	5	ELECTRIC ANGELS	**Electric Angels** (Atlantic)
8	8	DRIVE, SHE SAID	**Drive, She Said** (CBS)
9	9	IN THE LINE OF FIRE	**Robin Trower** (Atlantic)
10	re	INDIAN WARRIOR	**Havana Black** (EMI)

AMERICAN HM

1	1	STICK IT TO YA	**Slaughter** (Chrysalis)
2	3	PUMP	**Aerosmith** (Geffen)
3	2	DR FEELGOOD	**Mötley Crüe** (Elektra)
4	5	GUTTER BALLET	**Savatage** (Atlantic)
5	4	DAMN YANKEES	**Damn Yankees** (Warner Bros)
6	6	JUST SAY OZZY	**Ozzy Osbourne** (CBS)
7	9	SPIRITUAL HEALING	**Death** (Combat)
8	10	SKID ROW	**Skid Row** (Atlantic)
9	7	SLIP OF THE TONGUE	**Whitesnake** (Geffen)
10	11	WAKE ME WHEN IT'S OVER	**Faster Pussycat** (Elektra)
11	–	BEG TO DIFFER	**Prong** (Epic)
12	8	THE GREAT RADIO CONTROVERSY	**Tesla** (Geffen)
13	15	FLYING IN A BLUE DREAM	**Joe Satriani** (Relativity)
14	13	HOT IN THE SHADE	**Kiss** (Mercury)
15	–	SLAVE TO THE THRILL	**Hurricane** (Enigma)
16	20	THE REAL THING	**Faith No More** (Reprise)
17	18	HERE COMES TROUBLE	**Scatterbrain** (In-Effect)
18	17	LOUDER THAN LOVE	**Soundgarden** (A&M)
19	16	MSG	**Save Yourself** (Capitol)
20	12	THE YEARS OF DECAY	**Overkill** (Megaforce/Atlantic)

PRONG: making a point Stateside

STAR CHOICE

PHIL RIND (SACRED REICH)
MOTHER'S MILK Red Hot Chili Peppers – One of my favourite bands – they rule!
THE REAL THING Faith No More – Great band; original in a sea of banality
RITUAL DE LA HABITUAL Jane's Addiction – Destined for greatness
LET LOVE RULE Lenny Kravitz – Great voice, great songs, great talent
NOTHING LIKE THE SUN Sting – Amazing

INDIE METAL

1	1	BEZERK **Tigertailz**	(Music For Nations)
2	2	OBNOXIOUS **Acid Reign**	(Under One Flag)
3	4	FLYING IN A BLUE DREAM **Joe Satriani**	(Food For Thought)
4	3	BENEATH THE REMAINS **Sepultura**	(Roadrunner)
5	9	ON A STORYTELLER'S NIGHT **Magnum**	(FM/Revolver)
6	10	SPIRITUAL HEALING **Death**	(Under One Flag)

DEATH: the Florence Nightingales of Heavy Metal?!

7	5	SURFING WITH THE ALIEN **Joe Satriani**	(Food For Thought)
8	8	HEADING FOR TOMORROW **Kai Hansen's Gamma Ray**	(Noise International)
9	13	BACK ON THE STREET **Saxon**	(Connoisseur Collection)
10	6	LOOK WHAT THE CAT DRAGGED IN **Poison**	(Music For Nations)
11	18	CONDEMNED TO ETERNITY **Re-animator**	(Under One Flag)
12	14	THRASH THE WALL **Various**	(Roadrunner)
13	11	HUMAN WRECKAGE **DAM**	(Noise International)
14	16	NOT OF THIS EARTH **Joe Satriani**	(Food For Thought)
15	12	HANDLE WITH CARE **Nuclear Assault**	(Under One Flag)
16	7	APOSTROPHE/OVERNIGHT SENSATION **Frank Zappa**	(Zappa/Music For Nations)
17	17	NO SLEEP AT ALL **Motörhead**	(GWR)
18	19	ROCK PROFILE **Ritchie Blackmore**	(Connoisseur Collection)
19	15	NO REMORSE **Motörhead**	(Castle Classics)
20	20	SHATTERED EXISTENCE **Xentrix**	(Roadracer)

VIDEOS

1	–	HARD 'N' HEAVY VOLUME SIX **Various**	(PMI)
2	1	NEW JERSEY **Bon Jovi**	(PMV/Channel 5)
3	3	THE WALL **Pink Floyd**	(PMI)
4	2	LIVE AT POMPEII **Pink Floyd**	(Channel 5/PMV)
5	7	MAIDEN ENGLAND **Iron Maiden**	(PMI)
6	5	SIGHT FOR SORE EARS **Poison**	(PMI)
7	8	THE SONG REMAINS THE SAME **Led Zeppelin**	(Warner Home Video)
8	4	A BIT OF WHAT YOU FANCY **Quireboys**	(PMI)
9	10	SLIPPERY WHEN WET **Bon Jovi**	(Vertigo)
10	6	DELICATE SOUND OF THUNDER **Pink Floyd**	(PMI)
11	9	IN THE ROUND, IN YOUR FACE – LIVE **Def Leppard**	(PMV/Channel 5)
12	11	HITS FROM HELL **Meat Loaf**	(CMV)
13	re	LET THERE BE ROCK **AC/DC**	(Warner Home Video)
14	12	LIVE **Lita Ford**	(BMG Video)
15	14	SMOKE ON THE WATER **Rock Aid Armenia**	(Virgin)
16	13	ROCKING THROUGH THE YEARS **Status Quo**	(Channel 5/PMV)
17	20	FOURPLAY **Whitesnake**	(Music Club)
18	19	HARD 'N' HEAVY VOLUME FIVE **Various**	(PMI)
19	15	TWO OF ONE **Metallica**	(Vertigo)
20	16	PRESERVED **Status Quo**	(Spectrum)

SINGLES

1	1	ALL I WANNA DO IS MAKE LOVE TO YOU **Heart**	(Capitol)
2	2	I DON'T LOVE YOU ANYMORE **Quireboys**	(Parlophone)
3	14	EASTER **Marillion**	(EMI)
4	–	FROM OUT OF NOWHERE **Faith No More**	(Slash/London)

FAITH NO MORE: highest new Singles entry this week

5	3	I REMEMBER YOU **Skid Row**	(Atlantic)
6	–	RAG DOLL **Aerosmith**	(Geffen)
7	4	OH PRETTY WOMAN **Gary Moore featuring Albert King**	(Virgin)
8	–	CROSSTOWN TRAFFIC **Jimi Hendrix**	(Polydor)
9	–	ANYTIME **McAuley Schenker Group**	(EMI)
10	–	CAN'T GET ENOUGH **Bad Company**	(Atlantic)
11	–	UNDERNEATH YOUR PILLOW **It Bites**	(Virgin)
12	5	FOREVER **Kiss**	(Vertigo)
13	6	DIRTY DEEDS **Joan Jett**	(Chrysalis)
14	8	A GENTLEMAN'S EXCUSE ME **Fish**	(EMI)
15	7	RAINBOW CHILD **Dan Reed Network**	(Mercury)
16	9	SWEET SOUL SISTER **The Cult**	(Beggars Banquet)
17	10	THE DEEPER THE LOVE **Whitesnake**	(EMI)
18	11	DUDE (LOOKS LIKE A LADY) **Aerosmith**	(Geffen)
19	–	BROKEN HEART **Shy**	(RCA)
20	re	WHEN I SEE YOU SMILE **Bad English**	(Epic)

BAD ENGLISH: smile? Us? Ya must be joking...

21	15	DIRTY LOVE **Thunder**	(EMI)
22	13	I LIKE IT HOT **Wolfsbane**	(Def American)
23	16	18 AND LIFE **Skid Row**	(Atlantic)
24	17	EPIC **Faith No More**	(Slash/London)
25	18	HOUSE OF BROKEN LOVE **Great White**	(Capitol)
26	12	KICKING UP DUST **Little Angels**	(Polydor)
27	20	STILL TOO YOUNG TO REMEMBER **It Bites**	(Virgin)
28	23	OVER MY HEAD **King's X**	(Atlantic)
29	21	ROCK AND ROLL (SET THE NIGHT ON FIRE) **Pretty Boy Floyd**	(MCA)
30	24	HEY YOU **Quireboys**	(Parlophone)
31	22	TAKING ON THE WORLD **Gun**	(A&M)
32	27	NO MORE MR NICE GUY **Megadeth**	(SBK)
33	28	BIG WEDGE **Fish**	(EMI)
34	36	JUMP IN THE FIRE **Metallica**	(Vertigo)
35	34	METAL MARATHON **Heavies**	(Ariola)
36	26	CREEPING DEATH **Metallica**	(Vertigo)
37	19	PRICE OF LOVE **Bad English**	(Epic)
38	25	LOVE SONG **Tesla**	(Geffen)
39	29	INFINITE DREAMS **Iron Maiden**	(EMI)
40	32	DOWN THE WIRE **ASaP**	(EMI)

DPA

LOVE/HATE

BLACK OUT in the red room

THE DEBUT ALBUM

CD·MC·LP

LIVE AT:

THE BORDERLINE – LONDON
SUNDAY 22ND APRIL

THE MARQUEE – LONDON
TUESDAY 24TH APRIL

LOVE/HATE WILL BE APPEARING AT THE FOLLOWING STORES:

SHADES – LONDON (12 ST ANNES COURT) SAT. 21ST APRIL 2 – 5PM.
WAY AHEAD – DERBY (37 CASTLEFIELD, MAIN CENTRE) – MON 23RD 1 – 3PM.
WAY AHEAD – NOTTS. (20 ST. JAMES ST) – MON 23RD 4 – 6PM.

"KKKKK" – KERRANG!

"AN EXTREME, COLOURFUL BAND…CAN YOU STAND THE GLARE OF GENIUS!★★★★" – RAW

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